The American Journal of Anthropomorphics

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Foreword by the Publisher

"What, exactly, are Anthropomorphics?" is the question most people ask upon seeing this publication. The answer to it is relatively simple. An anthropomorphic character is any object or animal given human-like attributes that they normally would not possess. This type of character is most often associated with those seen in today's cartoons, although the industry term "funny animals" is also used at times to describe them.

When you think about it, you will realize that this sort of characterization is all about us; they are used to sell cereals, video games, snack foods, clothing... the use of "funny animals" in advertising has been growing constantly, and shows no signs of abating.

However, unlike other genres, the anthropomorphic artist occupies a special niche in the industry. A popular misconception is that these artists either "have it" and are employed by a large, wealthy animation or advertising firm... or they don't, and earning a living from their talent is a difficult task. The middle ground in this is hard to find. It's sad, but many advertising agencies have few sources for high quality artwork in this genre -- it takes a good amount of highly specialized skill to draw anthropomorphic characters well, and many conventional artists often come up short in this regard through no fault of their own. Thus, these companies wind up taking the closest thing to hand, often getting lower quality work than they could... and wind up losing out on the sales an attention-catching character could bring them from their customers.

The Journal acts as volumes of "head shots" do for actors -- interested companies and individuals will find contact information included for all the featured artists. Having successive issues of the Journal on hand provides a powerful reference tool for matching the particular style or theme of a job with one of the many different styles of artwork shown.

This publication provides more than a place for some of the top freelance artists in the country to showcase their works. Royalties are paid to the artists against any profits generated through sales of the Journal, providing a supplimentary source of income for them.

A concerted effort was made to produce a very high quality product; from the layout and content to the selection of paper, cover stock and binding. We hope you enjoy it. Thank you for supporting our efforts on the behalf of the artists contained herein.

Darrell Benvenuto, President
Vision Books
January, 1997

THE AMERICAN JOURNAL OF ANTHROPOMORPHICS

JANUARY 1997 ISSUE No. 4

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EDITOR'S ALLEY

THE PAST

The American Journal has been serving the artists of the Funny Animal and Anthropomorphic Community around the world since 1993. Each issue, complimentary copies of which have been mailed at no cost to over a hundred of the top advertising agencies, packaging design companies and magazines, has been slowly increasing in readership.

The cost of producing a large, perfect-bound book like the Journal is not small, especially in this era of sharply climbing paper prices. The further expense of shipping it and mailing complimentary copies (each book weighs over a pound!) around was added overhead. The primary source of recompensation for us these past three years was sales to art fans through the comic book market. Each of the first three issues took a loss, but readership was growing; we had hoped that it would turn profitable in 1997. However, Marvel's Chapter-11 bankruptcy and the shrinking fan base (there are only around 3,000-odd comic book stores left across the US and Canada at the time of this writing -- down from over 6,500 last year, and well over 20,000 in the late 80's) are clear signs pointing to the impending total collapse of the comic market. When Marvel stops producing titles, most of the remaining stores, many of which derive 50% or so of their income from the sale of Marvel titles, will go out of business. The remaining 500 or so stores won't be able to generate enough sales to support the printing of full color comics. Marvel's declaration of Bankruptcy caused a precipitous drop in sales across the board for all of the titles out there save the top-10-sellers as many stores cut back on their orders of outside titles, taking only that which they knew would sell. Vision Entertainment, which was already shifting its attentions to the Book & Magazine market with the opening of its Vision Books subsidiary, will follow the market as best they may. The collapse of what was once a thriving $450 Million a year industry was unexpected, but Vision will survive. The Journal, on the other hand, may not be able to, at least in its present form. With the comics distribution market, its primary channel of income generation, dying, this issue of the Journal may be its last. However, a plan exists to continue the Journal's efforts on behalf of its participating artists electronically, through Vision's Web Server. The Journal's promotion of artists in the genre may not end with the cessation of its printed form.

THE PRESENT

Curious times are here. In an attempt to cut costs, this issue of the Journal was printed in Canada, not the USA, as were all previous issues. Also, the next installment of the ongoing story, ***Tales from the Reservation***, which had appeared in Issues #1 through #3, was not ready in time for Issue #4, and had to be left out. Not that there was much room left; this book's 128 pages filled up quickly, as it has been growing in popularity with every issue. When it is completed, it will most likely either be released to the book market in full-length novel form or to the Web as an online, freely-available-to-all document.

CONNECTIONS

Furthermore, Vision Entertainment has established an Internet Server for promoting its products and services on the Internet. There are tons of interesting things to see! Check out Vision's Web Site at:

http://vision.nais.com

Fans of Vision's new line of Novels, "Tales from the Mornmist" can find plenty of intrigue and entertaining adventure on Vision's sponsored Muck, an interactive roleplaying environment where you can have adventures with hundreds and hundreds of other people online at once, all playing a variety of animal characters in the peaceful, magical alternate-world setting of the Mornmist Valley.

Questions about the Journal or about Vision's electronic and Internet services? Write, call or E-mail us at the addresses below!

Vision Entertainment
Post Office Box 580009
Flushing NY 11358-0009

Email: contact@vision.nais.com

THE FUTURE

Contact us! We've always got lots of interesting opportunities open for aspiring artists, and jobs, too! New projects are opening up, and work is available, especially if you're talented!

Vision's continuing expansion into the Book & Magazine industry will come to a head at the 1997 Book Exposition, where they will be unveiling their new line of releases, including a shared world populated by animal characters! There's lots of new and exciting things going on, and Vision intends to be a part of them.

Although the Comic Market is dying, Vision will continue the development and release of its most popular graphic novels to the book market. Initially hesitant to accept such items, it is expected that the Book Market will warm to these lines a few months after Vision's entrance to their market. An intensive advertising campaign will promote the new titles, and regional book reps across the country will be well-stocked with promotional material.

Keep an eye out for the new line of Vision Books in your bookstore at the end of 1997 and through the new millenium! All titles and back issues can also be ordered directly from us at the address above. Write and ask us for a copy of our free, latest catalog of Books, Magazines and Comics!

Michele Light

Background

Michele Light has been drawing cute cartoons since she was little. She attended school at the Art Institute of Seattle and graduated in the fall of 1980. Since then she has been working as an animator with several companies, doing cartoons for television, computer games, home video and theatrical release. She is also one of the two regular artists for Mike Curtis's comic, "Shanda the Panda", published by Vision Comics. Although Michele only began drawing animal characters in 1993, she has developed a tremendous fan following. Her preferred medium is either color marker or digital coloring and effects.

Commissioned Artwork

Commissions are always welcome, and start at $40.00, final price determined by the amount of complexity and detail requested in the work.

Michele also has many prints and portfolios of her art available for purchase. Write to her at the following address:

Ms. Michele Light
7240 Calle Cristobal #30
San Diego CA 92126

Featured Illustrations

"Cleavage"
"Cover Girl"
"Blue Eyes"
"A Need for Speed"
"Long Scarf"
"Niobe"
"Moving Day"

Front Cover
"Kalinda"
1996, Ink & Marker

Rear Cover
"Chained"
1995, Ink & Marker

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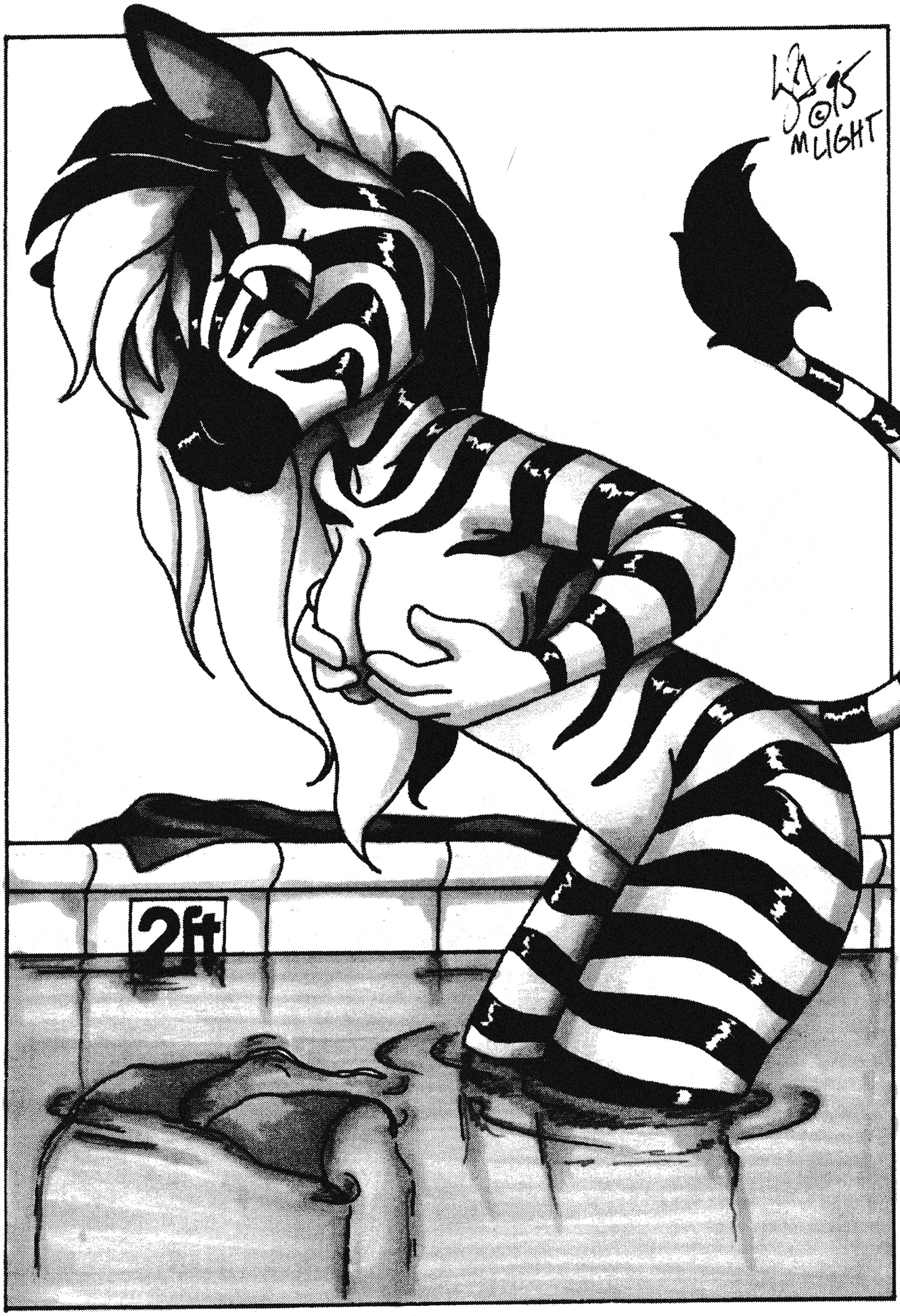
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Terrie Smith

Background

Born in the mythical land of Cape Cod, Terrie has traveled all around the world. She has been drawing ever since she could pick up a crayon. She attended the University of Tennessee, majoring in art. Contrary to popular rumor, Terrie does not just do "<blank>" art. She does elves, centaurs, wildlife and anthropomorphic, or "furry" art. Her tools vary from an airbrush to a computer tablet. She has done countless illustrations for various fanzines, penciling and inking for several comic companies, and has done all phases of "full frame" animation on computer for education, TV and theatrical release. She is currently working on a graphic novel, and is planning to publish a series of stories from her popular "Medicine Shield" series of art.

Commissioned Artwork

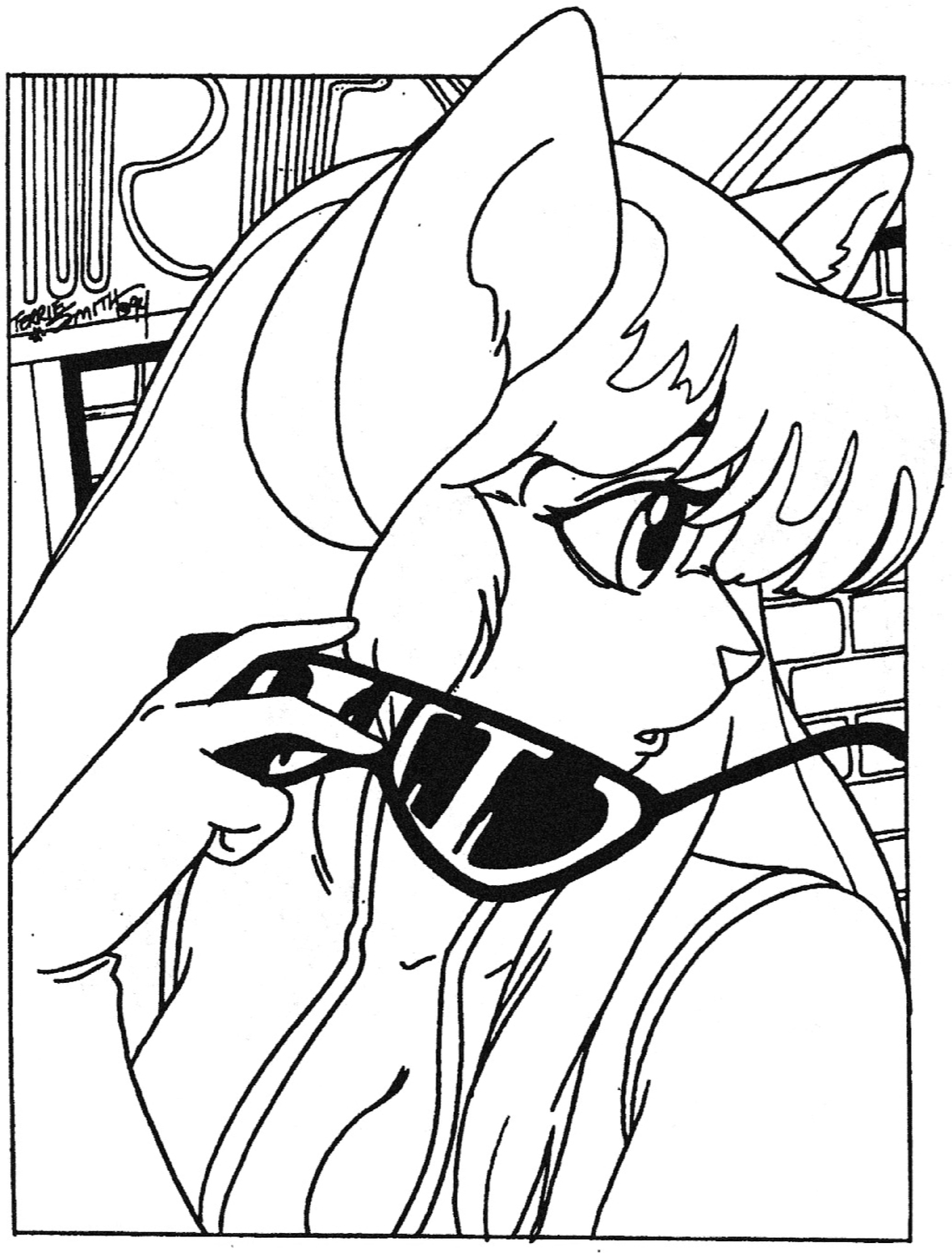
Ms. Smith is accepting commissions. The price will generally vary depending on the complexity and medium of the request. Due to her tremendous workload, she advises you to be prepared to wait.

Her fixed rates for simple illustration are:

9x12"	B&W Inked	$30
9x12"	Color	$40
11x14"	B&W Inked	$40
11x14"	Color	$50

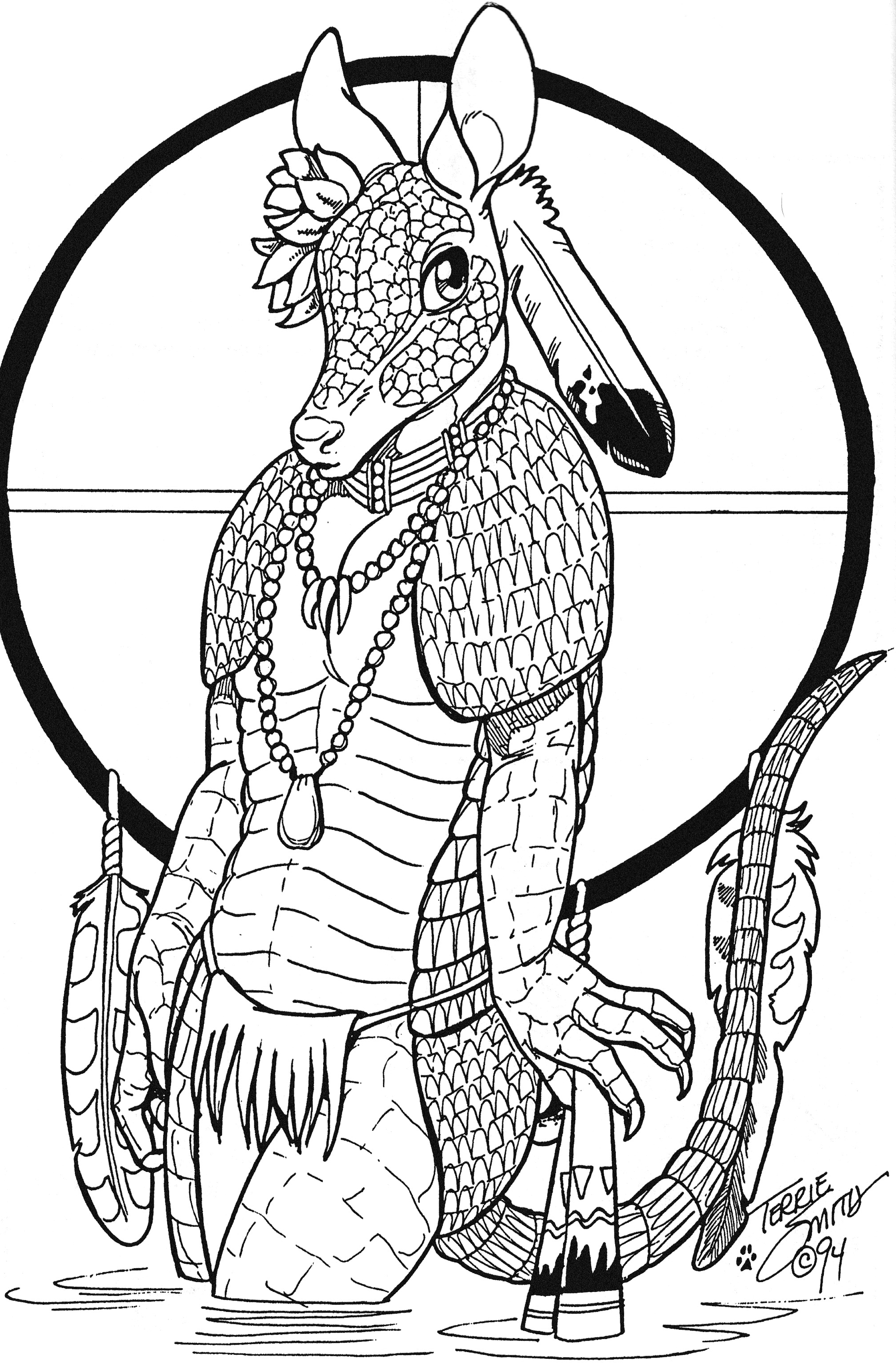
Larger and smaller sizes can be negotiated.

Ms. Terrie Smith
3675 Bellingham Avenue
San Diego, CA 92104

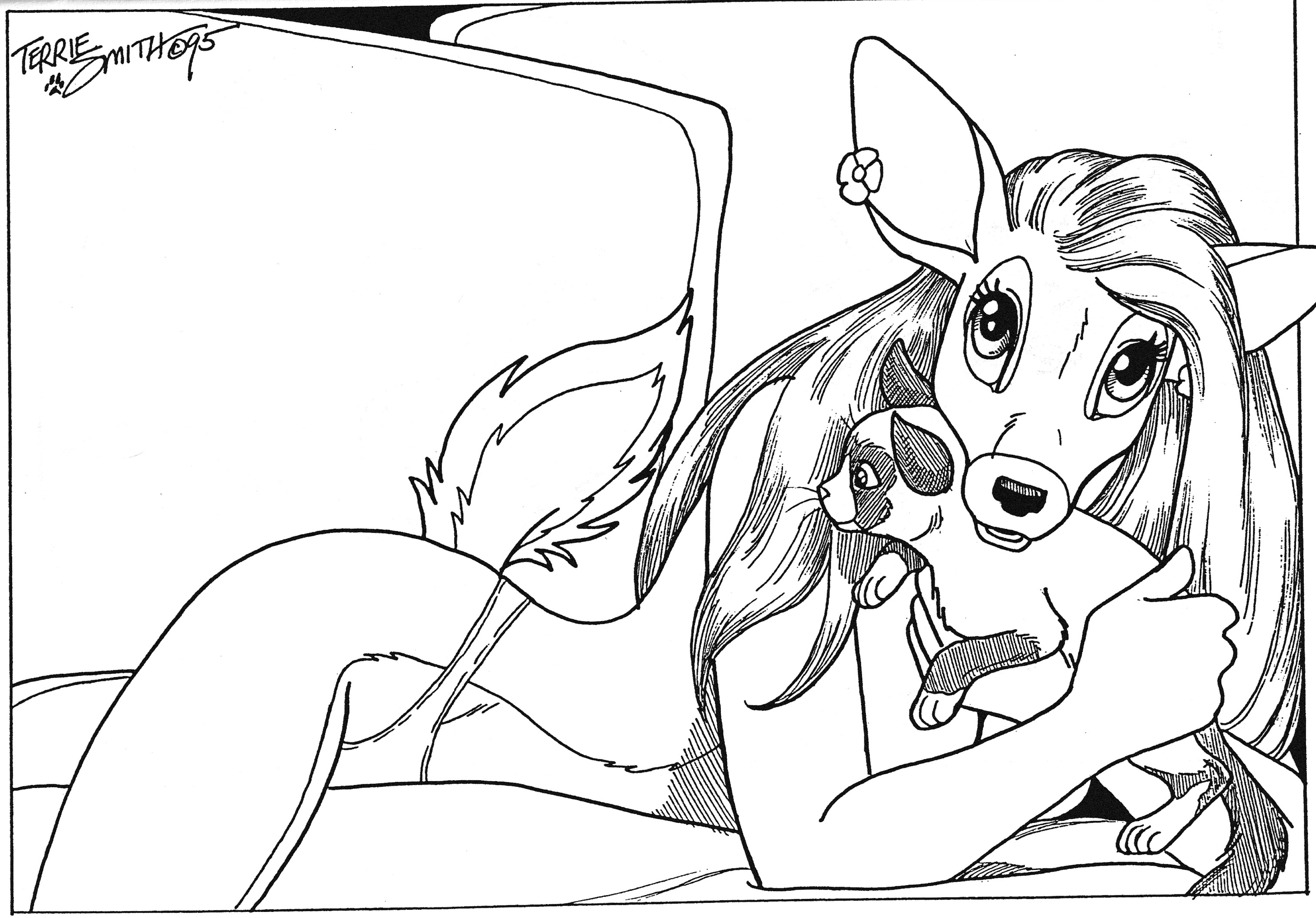


Featured Illustrations

"Armadillo Medicine Shield"
"Farina"
"Griselda with Kitten"
"Dangly Belt"
"Morning Fur"
"Red Fox Medicine Shield"
"Grey Fox Medicine Shield"


TERRIE SMITH
©94

Farina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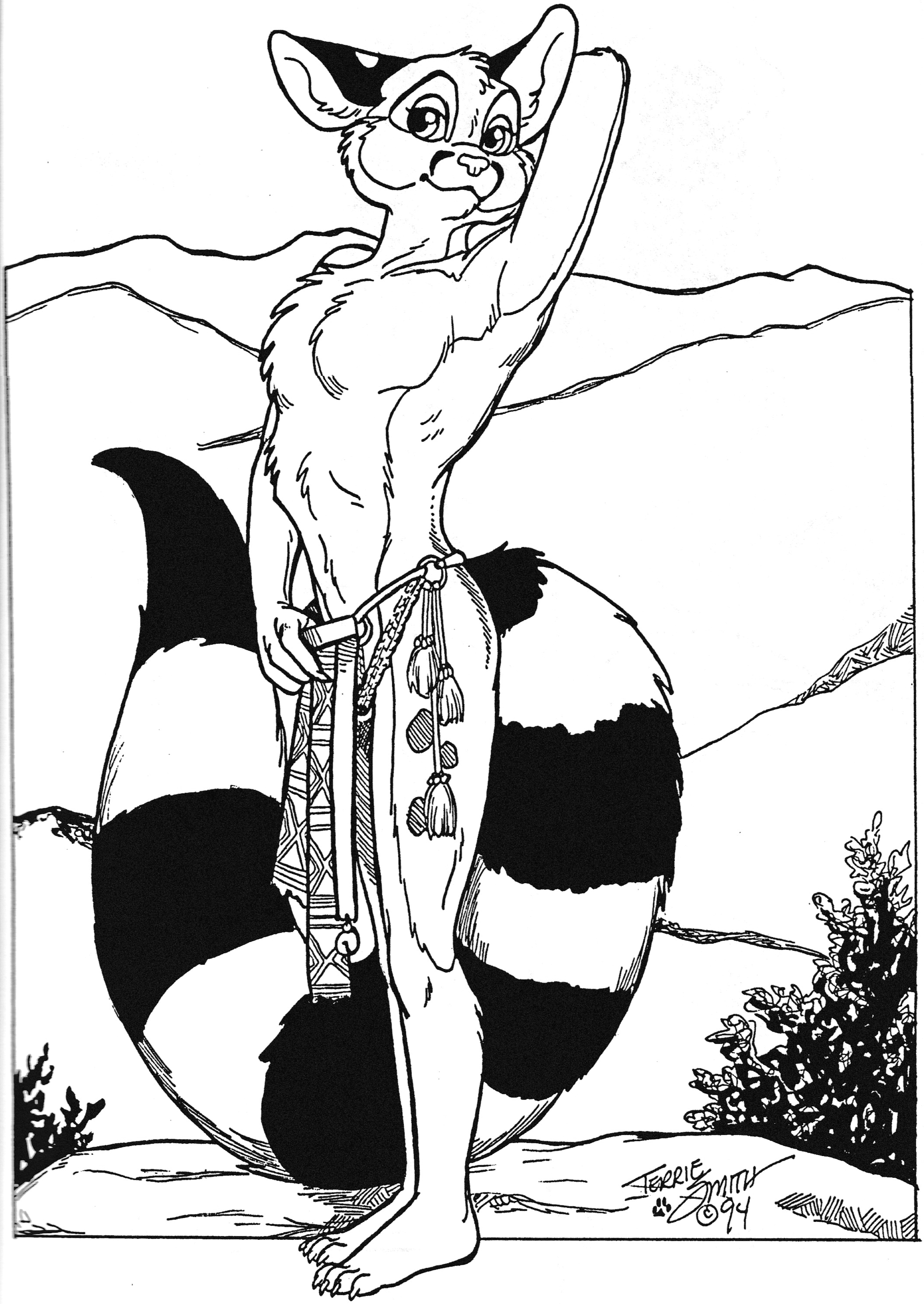
TERRIE SMITH
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TERRIE SMITH
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TERRIE SMITH ©95

Eric Blumrich

Background

Eric has wasted the better part of a decade in establishing himself as one of the least known artists of his generation. He has attended and dropped out of a number of universities and colleges, as well as a number of computer gaming firms. He makes infrequent appearances at comic conventions and consumes more nicotine than the city of Stockton, California. His art has appeared in a number of publications, including (but not limited to) ***Yarf!, High Times, Fishwrapper,*** and ***Red Shetland.*** He has also been involved in the production of several computer games, including ***Inherit the Earth*** and the Atari Lynx adaptation of ***Batman Returns***.

Commissioned Artwork

Eric works in an absurd variety of media: pen and ink, acrylics, watercolors, airbrush, oils, pastels, clay, batik, and silk-screening. He also produces animation and artwork for publication and computer games using IBM, Mac, and Amiga computers. Rates depend on what you want and how long it'll take.

Eric reserves the right to reject commissions based on content.

Eric Blumrich
323 Marks Avenue
Tullahoma TN 37388

THE FALL

...AND SO IT WAS IN THE YEARS FOLLOWING THE DEATH OF THE BELOVED SOVEREIGN. THROUGH WHAT LITTLE WRITTEN HISTORY THAT SURVIVED THOSE TURBULENT SEASONS, WE LEARN OF A SEARING HORROR THAT WAS, UNTIL NOW, LONG FORGOTTEN. IT WAS AT THIS TIME THAT A PLAGUE WAS VISITED UPON OUR FAIR LANDS AND SUFFERING PEOPLES. IT IS NOT KNOWN FOR CERTAIN FROM WHENCE IT CAME, BUT IT IS RUMORED TO HAVE COME FROM THE WEST, PUSHING THE SICK AND DYING BEFORE IT IN A WAVE OF PANIC AND STARVATION. THOSE WHO REMAINED BEHIND WERE TO INHERIT A LAND SCOURED CLEAN, THE FIELDS LYING FALLOW AND UNKEMPT - THE RIVERS AND LAKES CHOKED WITH THE VISCERA AND BODIES OF THE DEAD - THE CITIES ECHOING WITH SCREAMS WHICH NO ONE WAS LEFT TO HEAR. THOSE WHO WERE SWEPT INTO OUR MIDST WERE SIMPLY ATTEMPTING TO ESCAPE WITH WHAT LITTLE THEY COULD - USUALLY THE CLOTHES ON THEIR BACKS, AND, IRONICALLY, A SMALL SHRED OF DNA IN A THIN PROTEIN SHROUD - THE VERY VIRUS WHICH THEY WERE TRYING TO OUTRUN. THIS VIRUS, WE LEARN, TYPICALLY ATTACKED THE RESPIRATORY AND CIRCULATORY SYSTEMS, CAUSING SEVERE FLU-LIKE SYMPTOMS. THESE WOULD WORSEN UNTIL THE LUNGS WOULD HEMORRHAGE, CAUSING THE VICTIM TO BLEED COPIOUSLY THROUGH THE NOSE AND MOUTH. EVENTUALLY, THE UNFORTUNATE CREATURE WOULD USUALLY DROWN IN HIS OWN BLOOD. IT IS NOT CLEAR HOW MANY DIED, BUT IT IN GENERALLY THOUGHT TO HAVE CLAIMED FOUR OUT OF EVERY FIVE VICTIMS. THIS HOLOCAUST LED TO AN ALMOST UNIVERSAL SOCIETAL COLLAPSE, DESTROYING CENTURIES OF TECHNOLOGICAL AND SOCIAL PROGRESS.

HIS MOTHER DISAPPEARED MONTHS AGO (HE BARELY REMEMBERS WHAT SHE LOOKED LIKE,) AND HIS FATHER HAS LAIN DEAD AT HIS SIDE FOR A WEEK. ROBBED OF HIS PAST AS WELL AS HIS FUTURE, THE

ORPHAN

LOOKS OUT INTO A DECAYING AND UNCERTAIN WORLD. ALTHOUGH HE HASN'T EATEN IN DAYS, HIS HUNGER IS FORGOTTEN, LOST AMID IMAGES OF HIS INHERITANCE RAVAGED BY FORCES FAR BEYOND HIS UNDERSTANDING, MUCH LESS HIS CONTROL. SUPREMELY INNOCENT IN A BLAMELESS WORLD, IT IS THE CHILDREN WHO SUFFER THE MOST - CONDEMNED TO BEAR THEIR SCARS WITHIN FOR A LIFETIME, TO BECOME OPEN WOUNDS WITH STILLBORN MINDS, TO BE DEFINED BY THAT WHICH HAS DESTROYED THEM, AND TO BE FORGOTTEN AND FORSAKEN WHEN THE TIME COMES FOR BETTER THINGS.

AN ENIGMATIC, HAUNTED CREATURE, THE

CARRIER

IS A LIVING WITNESS TO THE CATACLYSM THAT HAS DESTROYED EVERYTHING DEAR TO HIM, YET HAS CHOSEN TO SPARE HIS LIFE. LEFT ALONE TO WANDER A WORLD LOCKED INTO AN AGE OF DECAY, HE UNKNOWINGLY CARRIES THE AGENT OF DESTRUCTION WITHIN HIM. BY SOME CRUCIAL TWIST IN HIS DNA, THE PLAGUE CANNOT FEED UPON HIS BODY, YET IT LIVES INSIDE HIM, READY TO CONSUME ANYONE UNLUCKY OR FOOLISH ENOUGH TO TOUCH HIS DIRTY FLESH OR SMELL THE FETID STINK OF HIS BREATH. HE IS BUT A FOOT SOLDIER IN A CRUEL, ONE-SIDED WAR TO CREATE A WORLD WHICH HE WILL INHERIT - IT'S ALMOST HERE...

AS THE PESTILENCE BURNS THROUGH YET ANOTHER CITY, IT DRIVES BEFORE IT A HORDE OF THE DISPOSSESSED. THE

REFUGEE

GATHERS UP WHAT TATTERED REMNANTS OF HIS LIFE HAVE SURVIVED AND VENTURES FORTH INTO A WORLD DRIVEN MAD BY FEAR. HE IS BUT ONE OF THOUSANDS WHO HAVE FRUITLESSLY CAST HIS LIFE UPON THE MERCIES OF A FATE CRUEL BEYOND IMAGINING - FOR IN EXCHANGE FOR HIS PERSEVERANCE AND HOPE, HE WILL EARN STARVATION AND DESPERATION. THOSE WHO FLEE WILL ENJOY A BRIEF BUT INTANGIBLE NOTORIETY, AS THEY CARRY THE DISEASE WITH THEM TO ANOTHER TOWN, ANOTHER CITY, ANOTHER NATION. THEY ARE BUT BREAD CAST UPON THE WATERS...

THE CHURCH IS PERHAPS THE MOST CUNNING OF ALL. AS TERROR GRIPS THE FAITHFUL, THEY ARE DRIVEN TO EXTREMES - EMOTIONS SUCH AS FEAR, DOUBT, AND HATRED AGAINST A SEEMINGLY UNCARING GOD ARE RAMPANT. IN AN EFFORT TO SURVIVE, THE PEOPLE ARE FORCED TO STEAL, EVEN TO KILL. THE

PRIEST

STANDS FIRM, AND CONDEMNS THE PEOPLE FOR THEIR TRANSGRESSIONS - REMINDING THEM THAT THE OMNIPOTENT GOD FOR WHOM THEY BLAME THEIR PLIGHT IS THE ONLY ONE WHO CAN ABSOLVE THEM OF THEIR SINS. IT IS THESE VERY PARADOXES WHICH KEEP THE UNSTABLE SHIP OF FAITH AFLOAT ON A STORMY OCEAN OF DISTRUST. HOWEVER, IN THESE TIMES, DEATH CARES NO LESS FOR THE SINNER THAN THE SAINT- ALL ARE EQUAL IN THE EYES OF FATE...

ISOLATING HIMSELF IN AN IVORY TOWER OF HIS FATHERS' MAKING, THE MONARCH IS REDUCED TO A PATHETICALLY FUTILE FIGURE IN HIS OWN EYES. AS HE WATCHES HIS EMPIRE DISSOLVE ABOUT HIS FEET, HE PONDERS HOW HE WILL FACE THE UNCERTAIN FUTURE, BEREFT OF THE ABILITY TO INTIMIDATE, ENSLAVE, AND JUDGE- FOR HOW CAN THESE DUBIOUS PLEASURES BE PARTAKEN OF WHEN THERE ARE NONE TO WREAK THEM UPON! HE HAS DEFINED HIMSELF BY WHAT HE HAS TAKEN BY AN ACCIDENT OF BIRTH. THE PLAGUE, HOWEVER, JUDGES NOT BY SOCIAL CLASS, WEALTH, NOR BY WHETHER ONE IS LOVED OR DESPISED. SO THE KING MUSES UPON HIS FATE, OBLIVIOUS TO THE DISEASE THAT EVEN NOW IS CLAIMING HIS LIFE. HISTORY WILL BE KIND- HE SHALL BE FORGOTTEN WITH THE REST...

INCOHERENT FROM THE FEVER THAT HIS BODY GENERATES IN A VAIN ATTEMPT TO FIGHT THE PLAGUE - THE DISEASE WHICH IS SLOWLY CONSUMING HIS MIND AND BODY, THE

VICTIM

LIVES HIS LAST MOMENTS AS A PARIAH, A WALKING BOMB SHUNNED BY THOSE TO WHOM HE DESPERATELY APPEALS FOR HELP. IN HIS BRIEF, FLICKERING MOMENTS OF LUCIDITY, HE RECALLS THAT ONCE, HE COULD BREATHE WITHOUT PAIN. HE REMEMBERS THAT HE COULD, AT ONE TIME, SWALLOW WITHOUT TASTING THE STICKY, CLOYING BLOOD THAT NOW CLOGS HIS THROAT, AND FILLS HIS LUNGS. THERE ARE ALSO FLEETING IMAGES OF FRIENDS AND A FAMILY THAT ONCE HELD HIS LIFE AS DEARLY AS THEIR OWN. IT IS A MERCIFULLY BRIEF MEMORY, AND NOW ALMOST SEEMS UNREAL AND COMICAL, AS THE CHAINS OF LIFE SLIP AWAY....

AS THE SEAMS OF SOCIETY COME APART, FOOD RAPIDLY BECOMES SCARCE. THE FARMS ARE NO LONGER TENDED - MARKETS CEASE OPERATION, AS THERE IS LESS AND LESS TO SELL - WHAT LITTLE IS LEFT IS SEIZED UPON BY AN INCREASINGLY DESPERATE POPULATION. ONCE A PROUD DEFENDER OF KIND AND COUNTRY, THE

SOLDIER

HAS LOST THE LAST SHREDS OF HIS AUTHORITY, AND IS FORCED TO BEAR ARMS AGAINST THOSE WHO, AT ONE TIME, HE WAS SWORN TO PROTECT. TO KEEP HIS LORD FED, HE WILL LOWER HIMSELF TO SCAVENGING, THEFT, AND MURDER. IN THE PURSUIT OF HIS ONCE LOFTY IDEAL OF "LOYALTY," HE WILL BETRAY EVERYTHING HE PREVIOUSLY HELD SACRED. IN AN INCREASINGLY RECKLESS EFFORT TO PRESERVE THE STATE, HE IS HASTENING ITS DOWNFALL.

ROAMING THE FILTHY, ABANDONED WARRENS OF THE POOR AND ABANDONED, THE

HEALER

IS A DIM SPARK OF HOPE IN A WORLD LOST IN THE DARKNESS OF SORROW. SCHOOLED IN THE FLEDGLING MEDICAL ARTS, HE ATTEMPTS TO SOFTEN THE TORMENT OF THE AFFLICTED. HE DOES NOT KNOW HOW OR WHY THE PESTILENCE HAS COME, RATHER, HE SEES ONLY THE AGONY THAT HAS BURNED SO BRIGHTLY IN THE EYES OF THOSE TO WHOM HE ADMINISTERS. HE HIMSELF CANNOT AFFORD THE DUBIOUS LUXURIES OF PITY, GRIEF, OR REMORSE, AS THE ONLY SUCCOR HE CAN OFFER TO THE STRICKEN IS A QUICK, PAINLESS DEATH. AS HE ATTENDS TO ONE, LAST PATIENT, HE SAVES HIS LAST DRAUGHT OF POISON FOR HIMSELF, AS HIS OWN END DRAWS CLOSER WITH EVERY HAGGARD, SANGUINE BREATH.

Jim Burns

Background

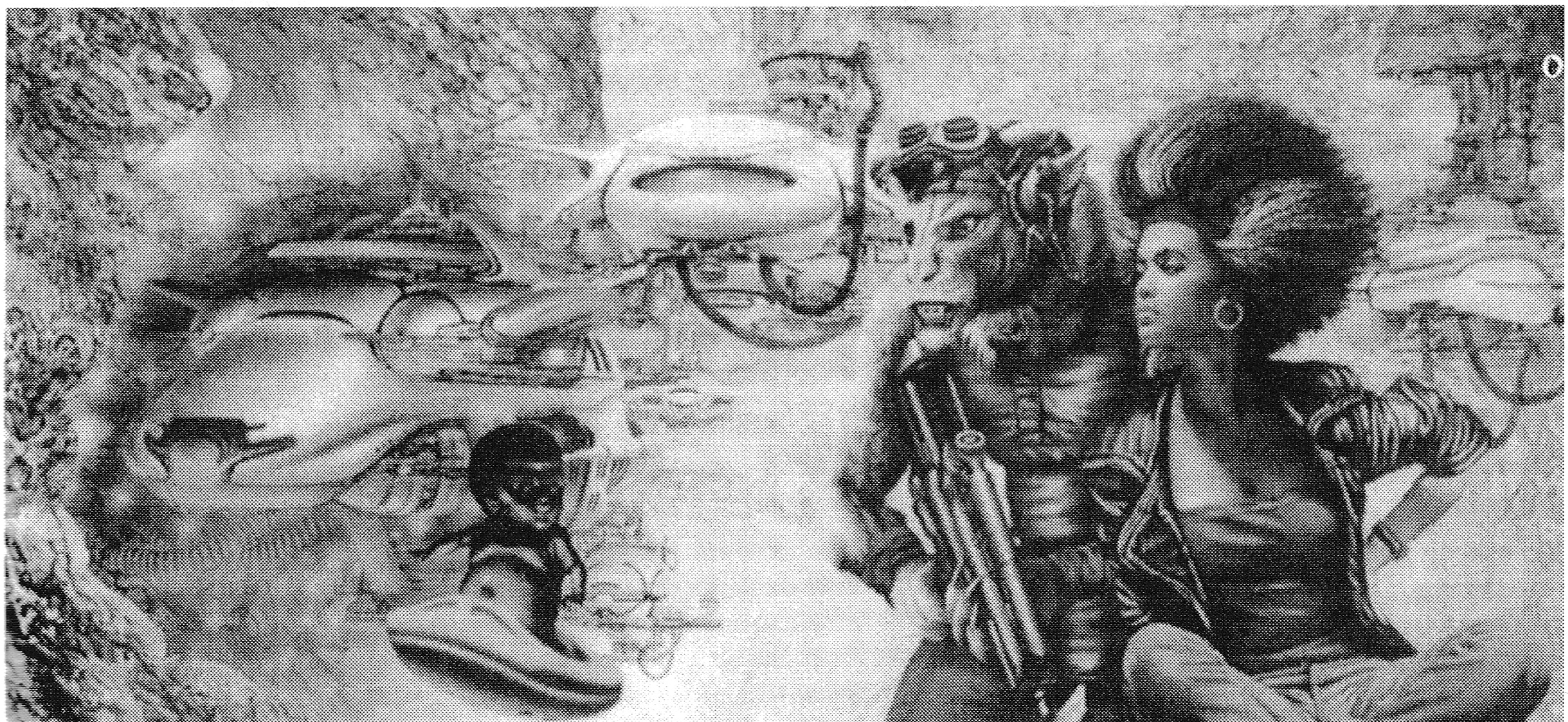
Jim Burns lives in Bath, England. He has won the British Science Fiction Artist of the Year award more often than any other artist. Jim was also the first non-American to win the Hugo for Best Artist, which he counts amongst his many other awards. Jim has painted many, many SF book covers. He is currently assembling a collection of his work to be published in 1998. His main areas of interest are futuristic civilizations, industries and environments and their effect on the human condition. He works both in a concept/pre-production capacity and on through to finished painting. He will work on site if necessary.

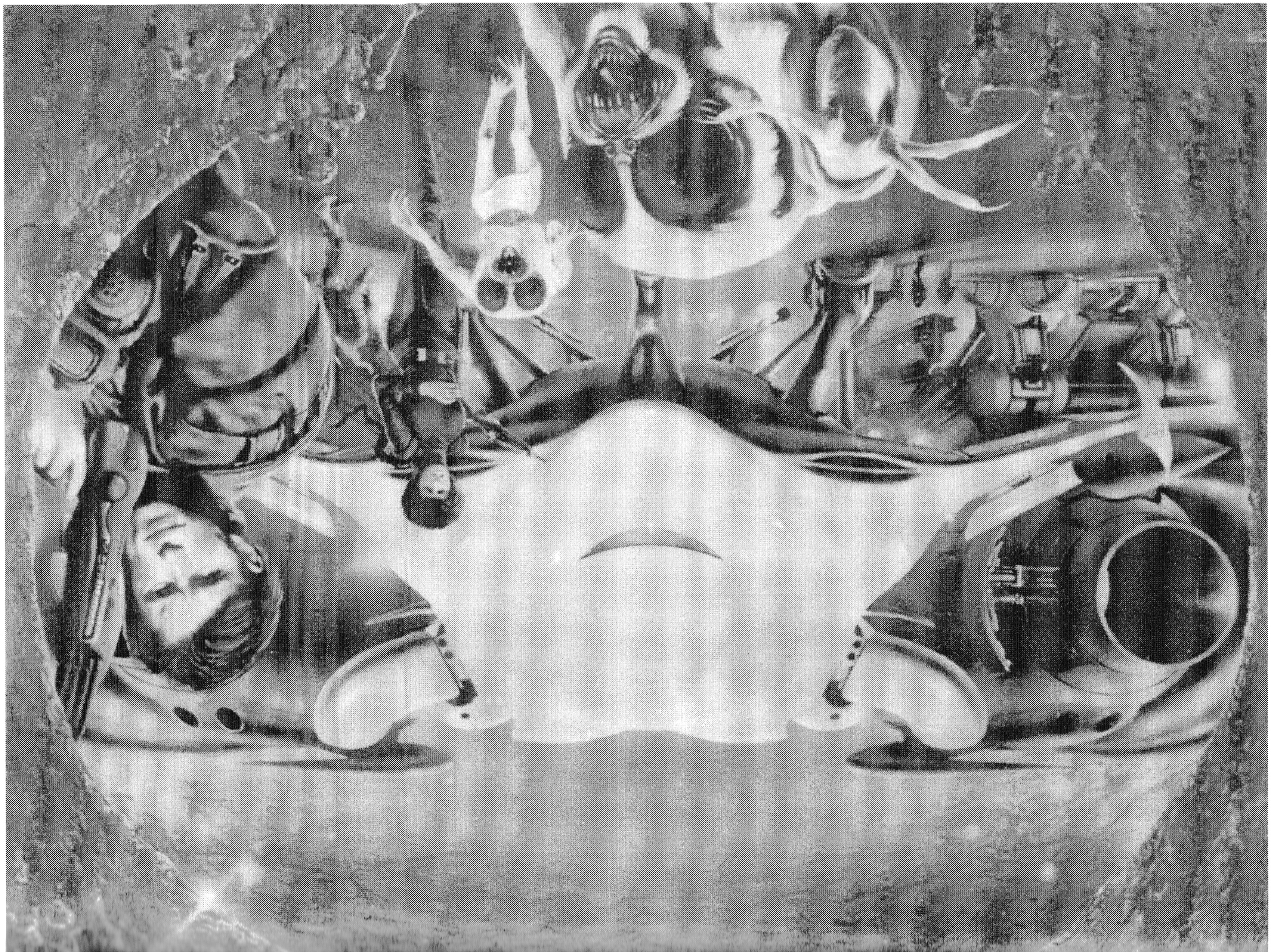
Commissioned Artwork

Jim's rates and fees vary by job. Contact his agent in the United States, Alan Lynch, at the address below, for more information and to arrange project terms.

Alan Lynch
Artist's Representative
11 Kings Ridge Road
Long Valley NJ 07853

(908) 813-8718 Phone
(908) 813-0076 Fax





Jill Bauman

Background

Through such book publishers as Ace, Tor and Doubleday, Jill Bauman has had the opportunity to work with nearly every major horror author in the business, including Stephen King, Ramsey Campell and Harlan Ellison. Additionally, she has shown her work at the New York Illustrators Society and the Delaware Art Museum. Talented, experienced and possessed of an extensive network of fellow artists that she represents and works with on projects, Jill is a powerhouse when it comes to fulfilling project goals and deadlines, ranging from book covers to interior illustration. Her preferred medium is Acrylics.

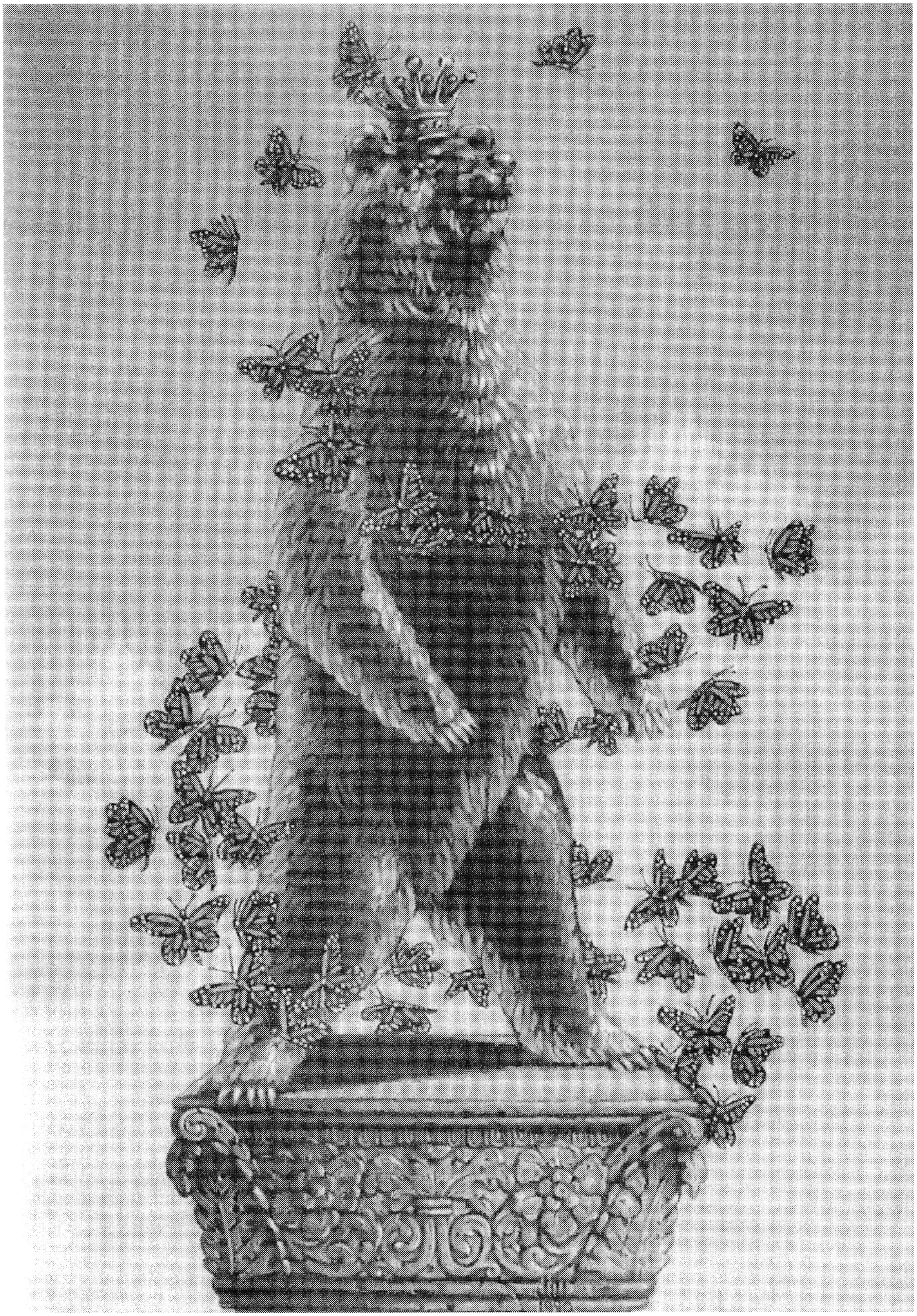
Commissioned Artwork

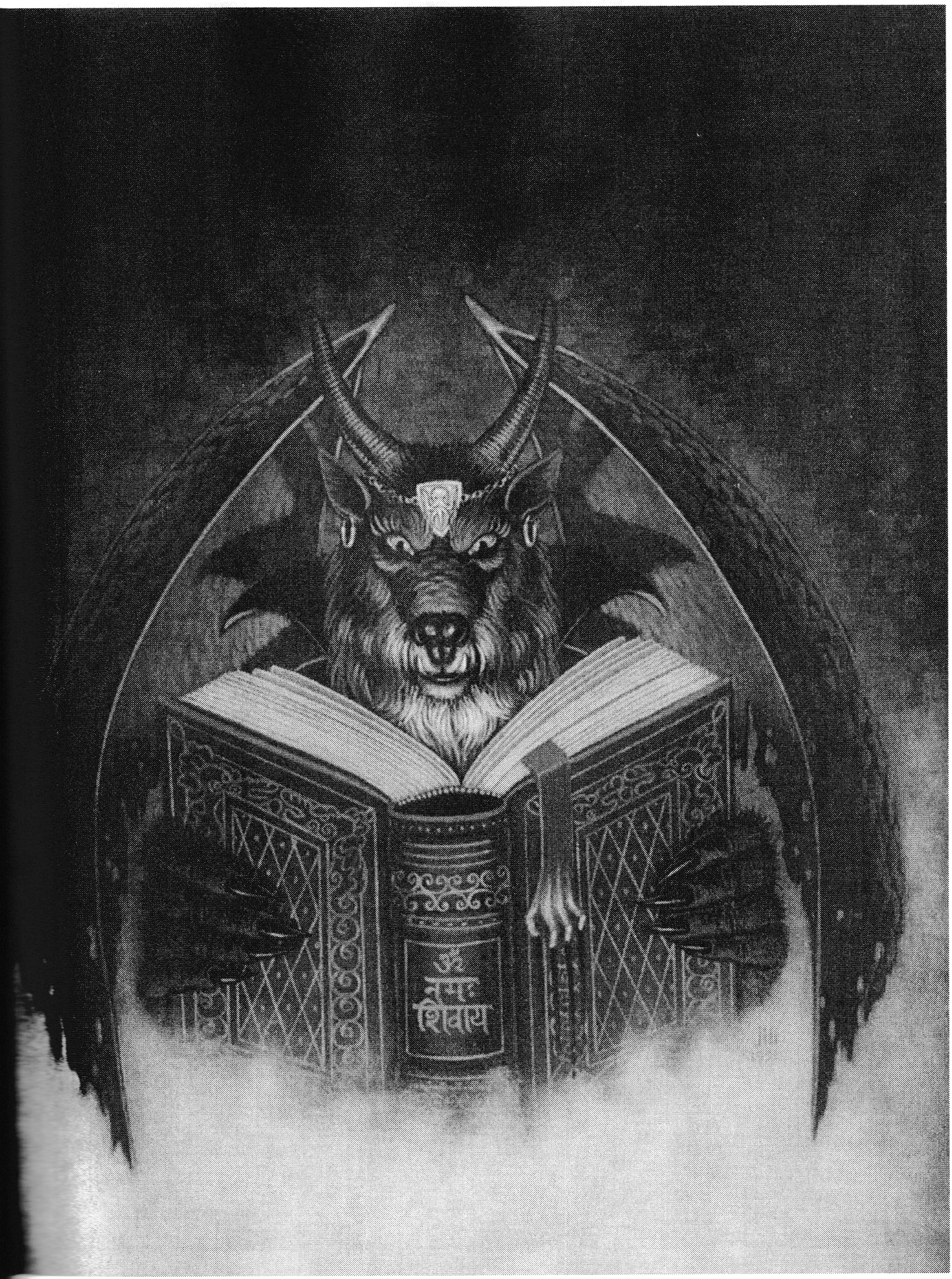
As every project is unique and different, Jill's rates vary accordingly. Please contact her personally for more information as to her rates or those of some of the many artists she directly represents, such as Walter Velez, Doug Beekman, Richard Dober and others.

Jill Bauman
162-19 65th Avenue
Fresh Meadows NY 11365

(718) 886-5616 Phone/Fax

53/100
Jill Bauman

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Kathryn Bolinger

Background

Kathryn spent the majority of her wild childhood scrambling through the underbrush, brambles and knotted oak groves of Weatherford, Texas. Encouraged to explore the woods and surrounding countryside, she developed an intimacy with the land and the animals who lived there. With pencil and brush, she captured the likenesses of those she knew: wildcat, squirrel, raccoon, and owl...box turtle, snake and skink. Some of them came home in her pockets. A few of them bit her. She never loved them any less.

For most of the last decade, Kathryn has been illustrating comic books, though her first love has always been the anthropomorphic characters in her head who tell her their tales. She has learned to understand the humans in her life by reaching out to their defining animalistic natures, and it is through this mirror that she gives us the elegant portraits you see here.

Commissioned Artwork

Due to an incredibly full production schedule, Kathryn is not accepting commissions at this time. However, she does have a number of B&W and color prints of her work for sale, including original comic book pages. For more information, please send a SASE to her at the following address.

Kathryn Bolinger
Vision Entertainment
Post Office Box 9
Flushing, NY 11358

Enrique Rosenthal

Background

Enrique has an Associate Art degree from East Los Angeles College, and several years studying at various art schools. He has completed an advanced course in computer graphics and now uses his computer to do all his artwork.

Enrique's experience of a lifetime contributes to his love of cartoons. Enrique's original art is vibrantly colored, and is usually done in vector graphics, making it infinitely enlargeable to any size desired.

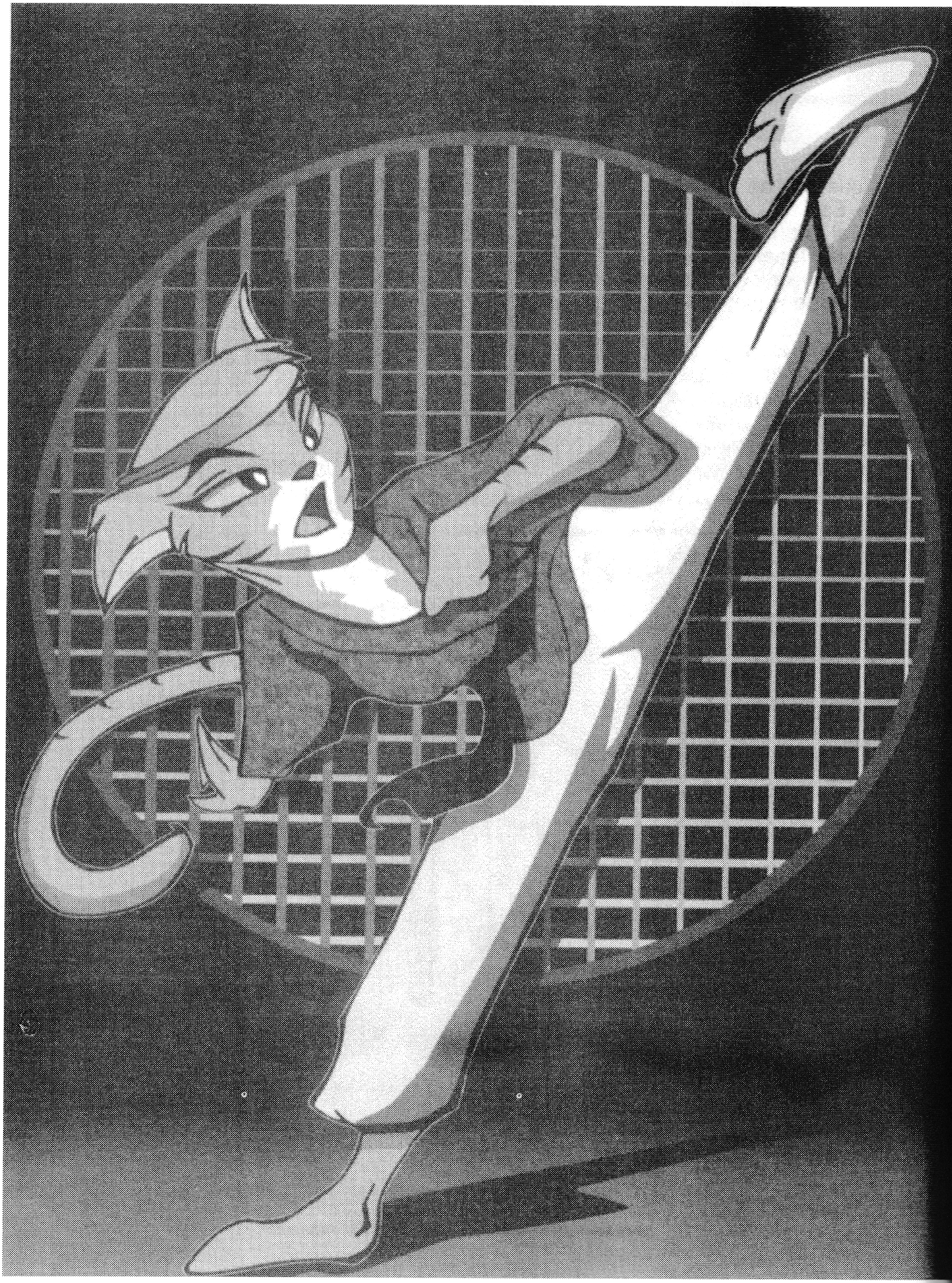
Commissioned Artwork

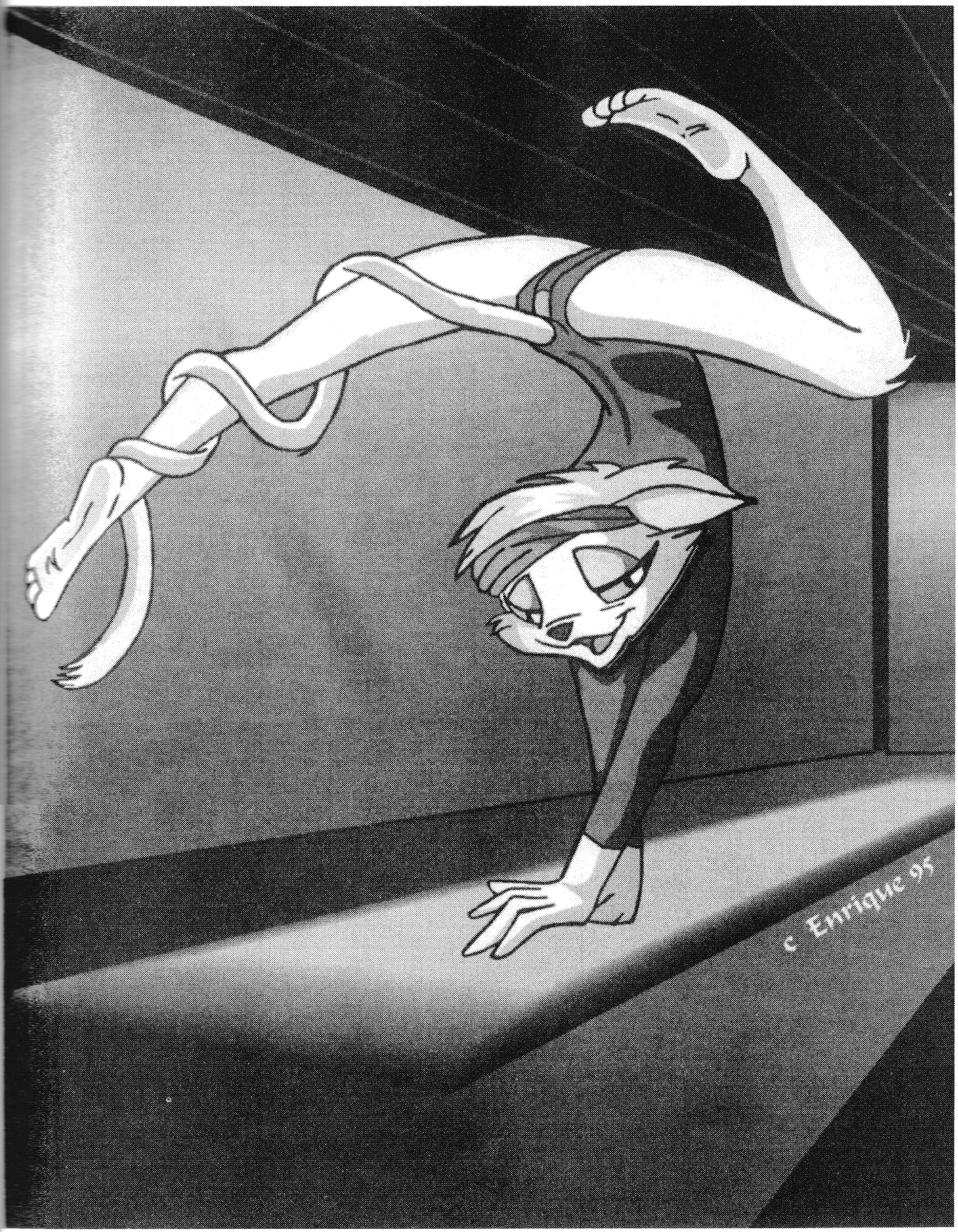
Commissioned artwork is currently being accepted, and Mr. Rosenthal requests a minimum of 3 weeks for a turnaround. His rates are negotiated according to the type of work requested.

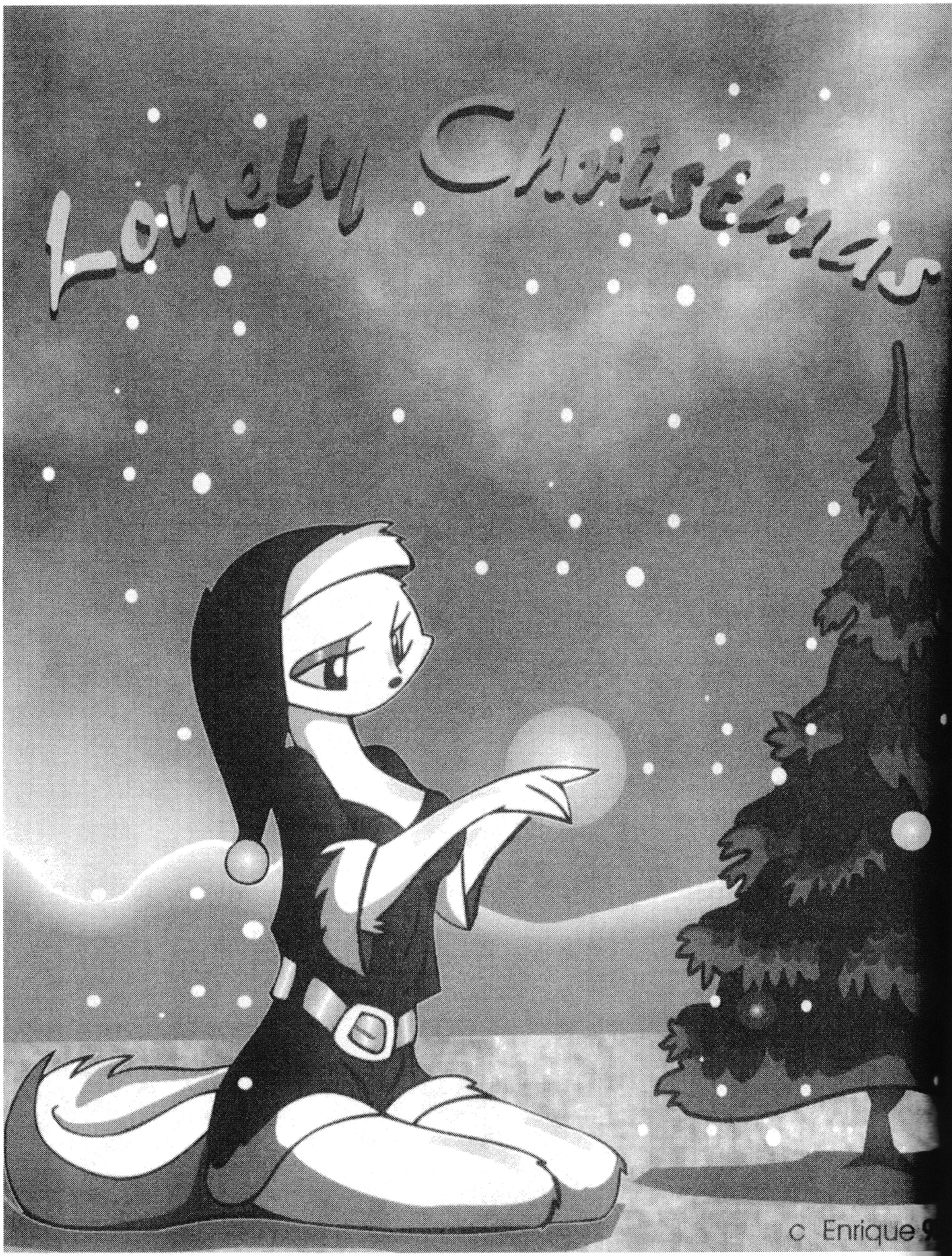
Enrique (Aldebran) Rosenthal
1228 S. Spruce Street, #5
Montebello, CA 90640

(213) 722-1311

Email: aldebran@aol.com




© Enrique 95


Feliz Navidad y Próspero Año Nuevo!
© Enrique

Shane Fisher

Background

Shane "Sim" Fisher started drawing furries about 2 years ago, and has been enrolled in the Joe Kubert school to learn how to draw them better and faster. Although he says its a festering money pit, he also says its a great place to learn.

In addition to anthropomorphics, Shane doodles superheroes, mecha, manga, and any combination of the above. He would like to publicly state his disgust with the vast majority of the superhero comic book market.

Mr. Fisher is currently accepting commissions when he's between sleep and classes.

Shane Fisher
628 Los Arbolos
Walled Lake, MI 48390

Commissioned Artwork

Rates are as follows:

8 1/2 x11"

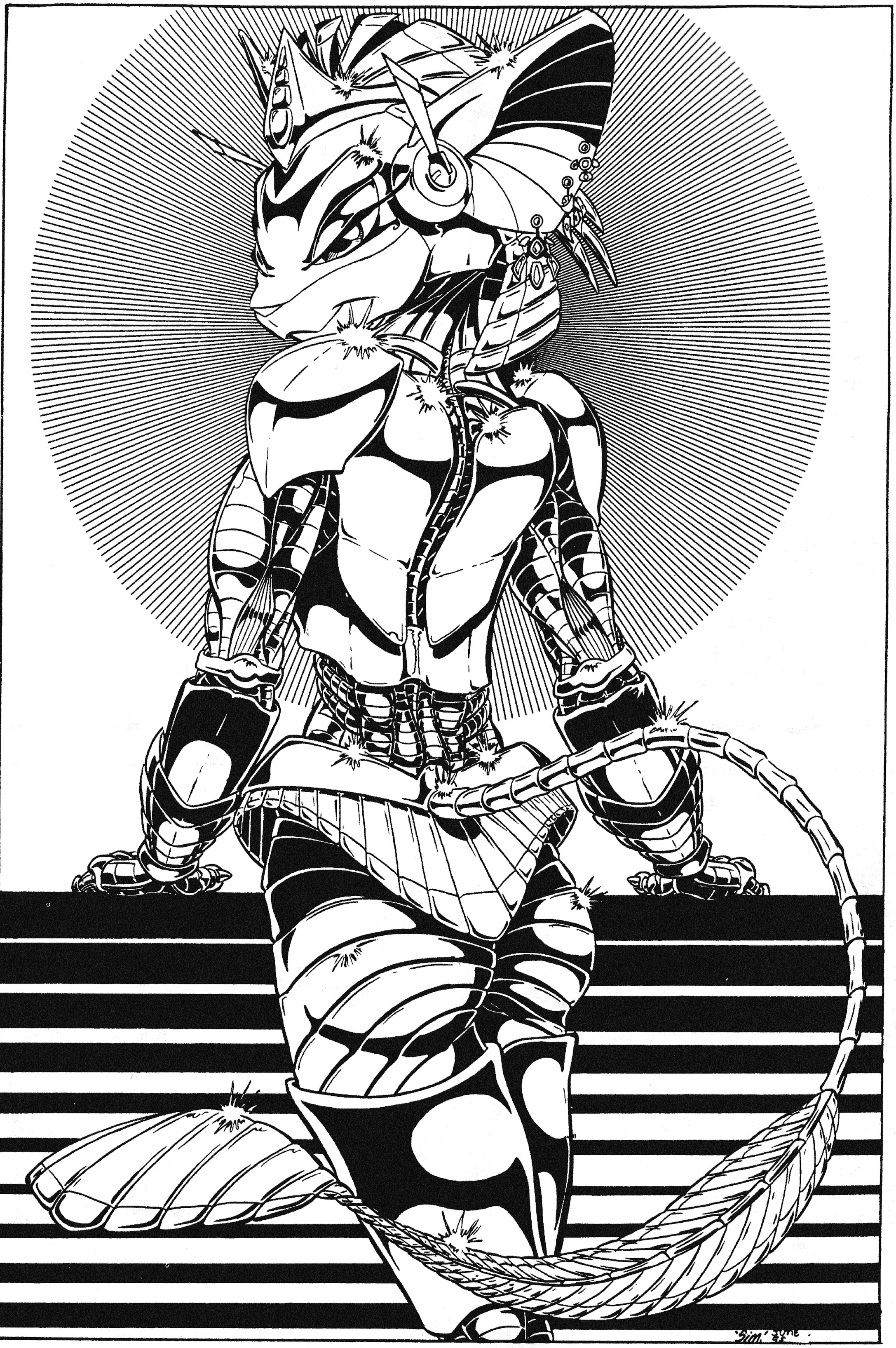
Pencil	$ 20.00
Ink	$ 30.00
Color	$ 35.00
Pencil rendering	$ 30.00
Ink wash, B&W Gouache	$ 35.00

11 x 17"

Pencil	$ 40.00
Ink	$ 55.00
Color	$ 65.00
Pencil rendering	$ 55.00
Ink wash, B&W Gouache	$ 65.00

Animation Cels

9X12"	$ 40.00
detailed, /w background	$100.00



9Fisher
MAY 95

NOW ENTERING....
LOS ANGLES
SIDE ARMS AND FULL RIOT GEAR REQUIRED.

GENEOCORE SUCKS

AT ME I PURRRR

I BEEN BOOMOTIZED

ALL NEVER BOOP SPIT!

SMILE! YOU'RE IN HAPPY TOWN!

delaar bge

THANKS FOR EVERYTHING FRIZ!

S. FISHER '95

April Lee

Background

April has been drawing, painting, showing and selling her evocative fantasy illustrations for 10 years. She has also contributed extensively to many fanzines, program books, roleplaying books, card games, computer games, calendars, and other small press publications. Her resume includes an impressive list of clients, including New World Computing, Iron Crown, GDW, XXXenophile, Mortal Combat, Imajica and Scrye. She also does character design, art and animation for computer games.

April has a BFA in Illustration (with Honors) from the Art Center College of Design, in Pasadena, California, a MA in History from Oxford, in England, and a BA in English Literature (Cum Laude) from Mount Holyoak College, in Massachusetts.

Featured Illustrations

"Interspecies Communication" 1993
"Butterfly Demon" 1994
"Red Wyrm" 1996
"The Juggler" 1989
"Firebirds" 1996

Commissioned Artwork

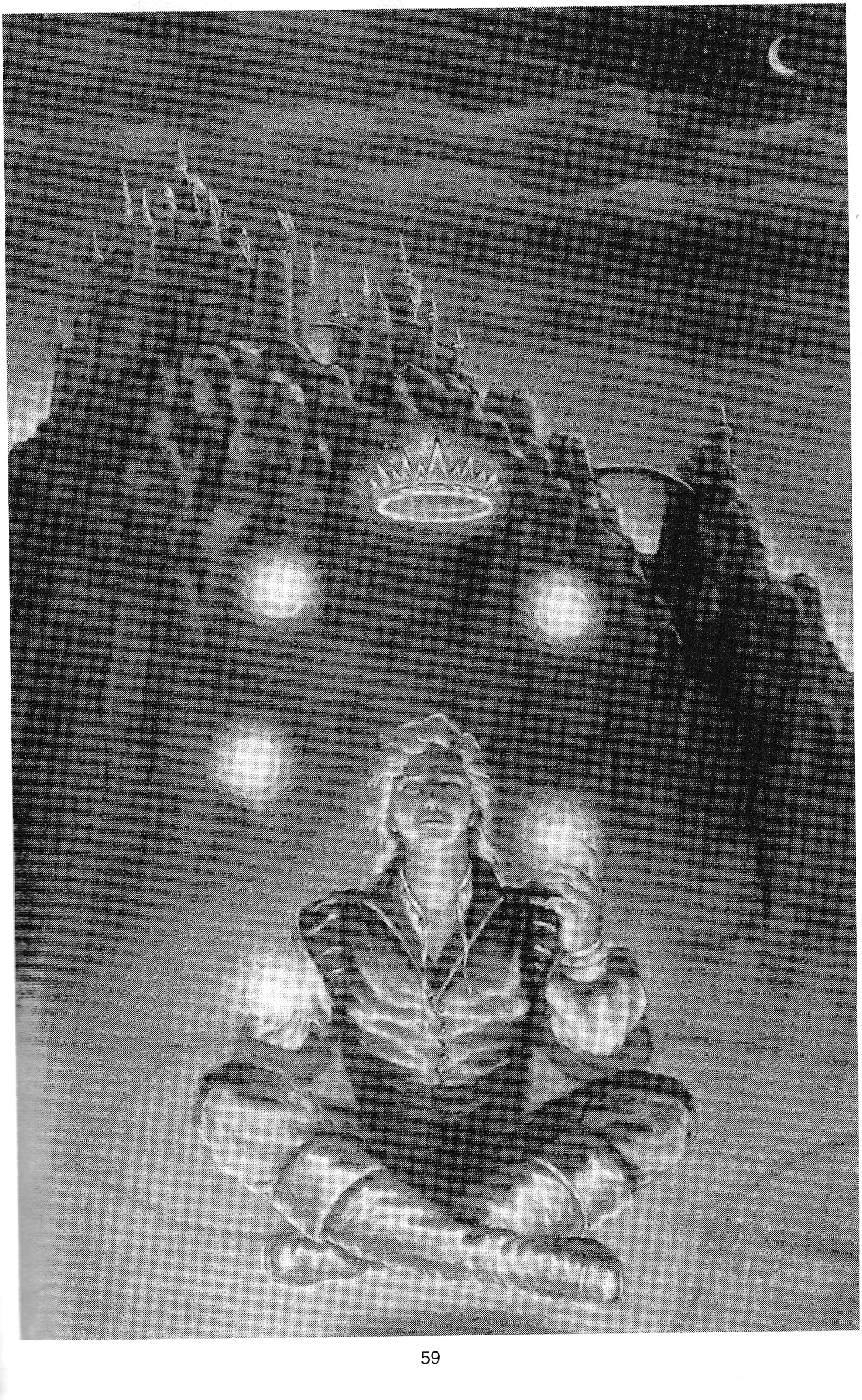
April rarely accepts private commissions, but when she does, she charges roughly industry standard for freelance illustrations. She works in acrylic, airbrush, watercolor, Prismacolor, gouache, pen and ink.

Turnaround varies from several days for a B&W piece to weeks for a large painting.

April Lee
22111 Calvert St. #316-C
Woodland Hills, CA 91637-3550

(818) 346-2088

APRIL '93
©



Andrew Pidcock

Background

Andrew doesn't consider himself a "furry artist" - he draws all sorts of things, but has been doing a lot of werewolf and gargoyle art of late. He can draw full human beings and fully alien beings as well, though.

Andrew is a software engineer with an MSc in Computer Science, working for one of the biggest software companies in North America.

He also enjoy RPGs (designing, running, playing), singing and dancing, aerobics, trashy sci-fi, and magic.

Commissioned Artwork

Andrew's rates vary depending on the complexity and mediums used in a project, but are very reasonable. Check his Web Site for more information about him and his works!

Andrew Pidcock
92 Victoria Drive
Baie d'Urfe QC H9X 2H2
CANADA

Visit his Web Site at:
http://www.furnation.com/loopy

Shawntae Howard

Background

Artist of the upcoming comic series ***"Extinctioners"***, Shawntae is currently a freshman a Mercyhurst College studying graphic design. He has been drawing anthropomorphics since 1989 and has published four issues of the Extinctioners at a local level. He also does T-shirt designs, comic strips, models and clip art.

His section in this issue includes a number of never-before-seen character model sheets from the Extinctioners series, containing character turnaround, expressions and construction diagrams.

Commissioned Artwork

Shawntae's rates and project turnaround vary according to the type and complexity of the artwork requested.

He reserves the right to refuse commissions based on adult or otherwise objectionable material.

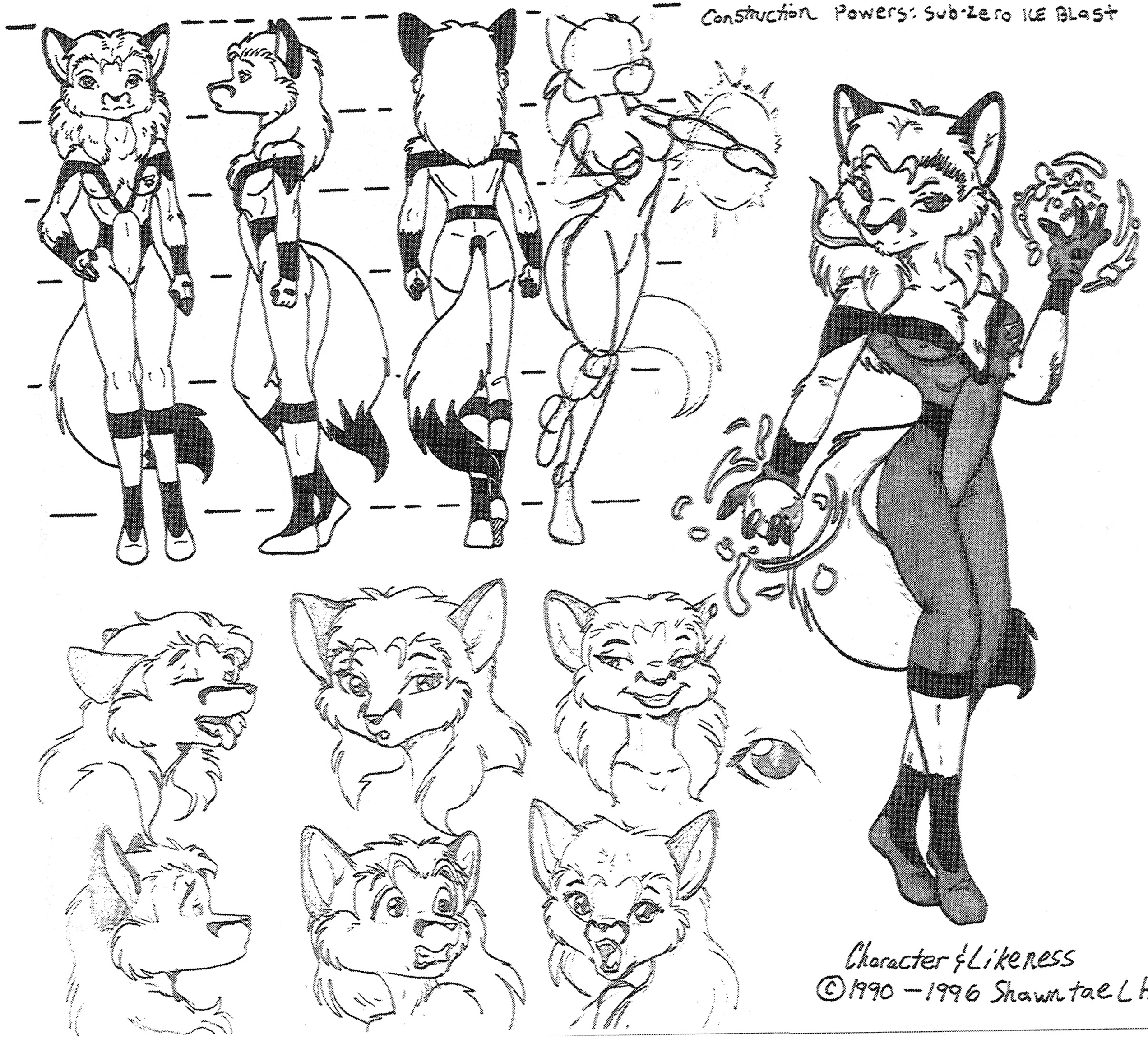
Shawntae Howard
718 East 21 Street
Erie, PA 16503

(814) 824-2867

Artica Lagopus

Model Sheet
©1996 Shawntae L Howard

Height: 5'4" SPECIES: VULPINE
Weight: 111lbs. STATUS: SINGLE
AGE: 17CYCLES CLASS: HYBRID
RACE: CANIN DATE OF BIRTH: 988.10.11
PLACE OF BIRTH: VERON, OPEX, APOLEX S.S.
Construction Powers: Sub-Zero ICE Blast



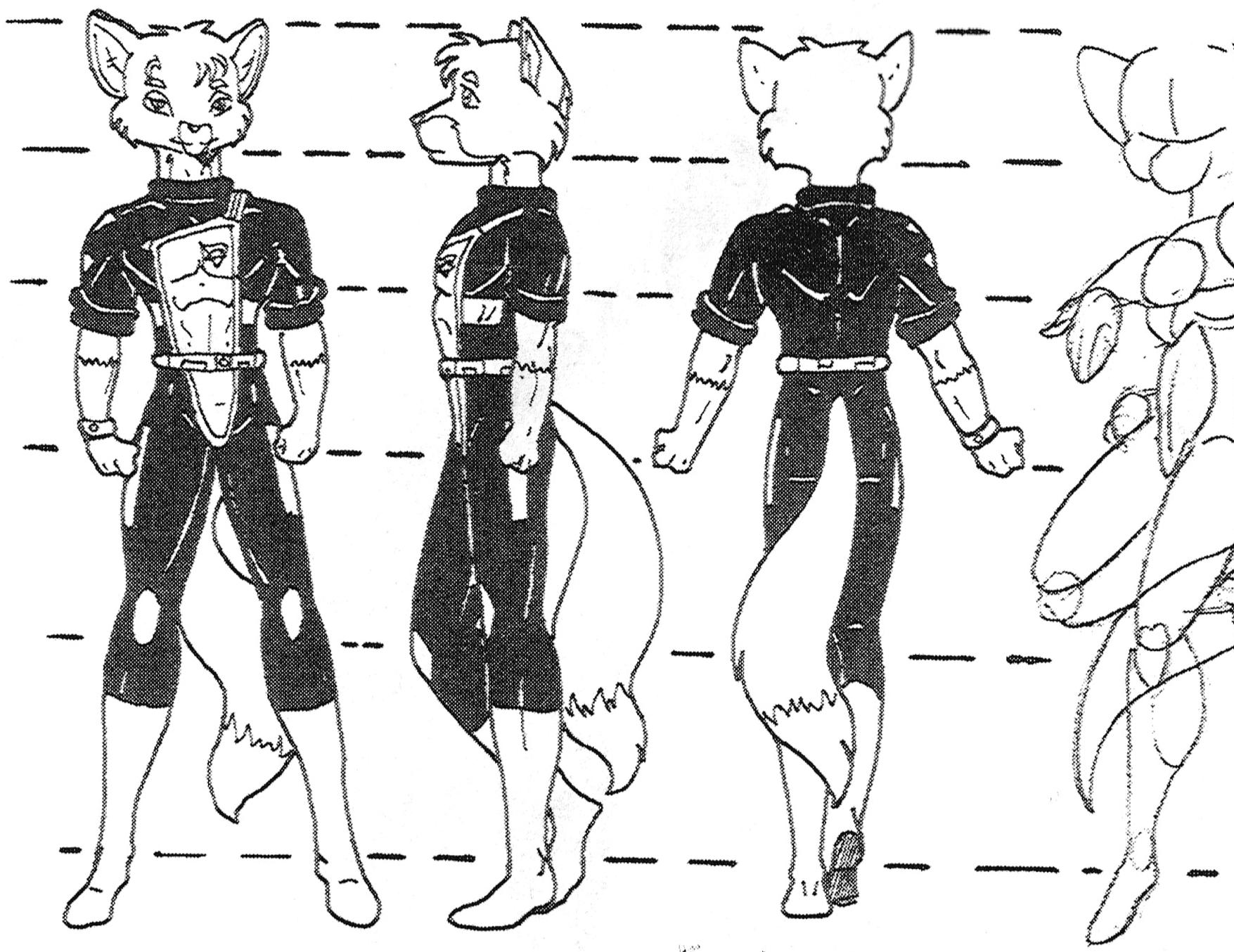
Character & Likeness
©1990 – 1996 Shawntae L Howard

Red Firefox

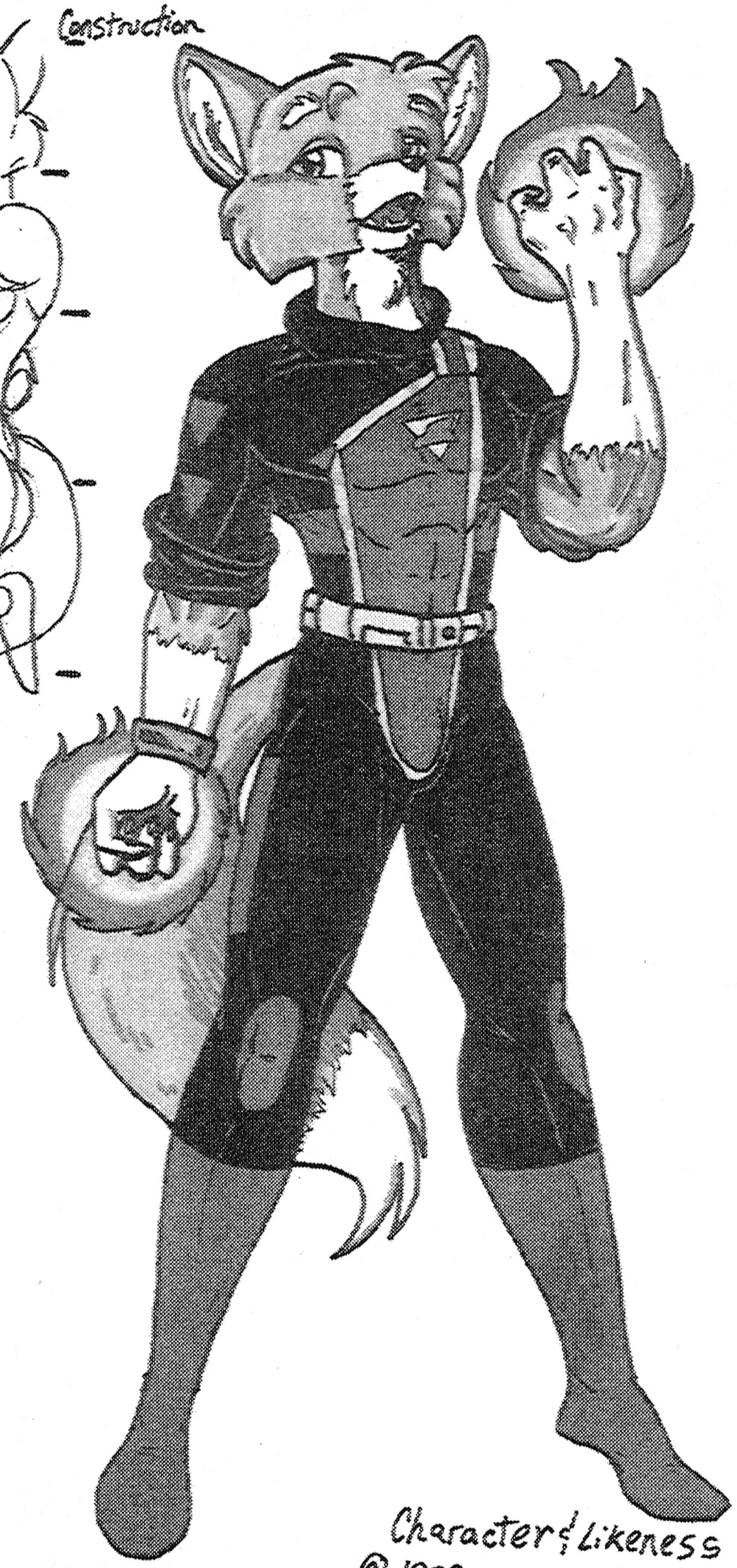
Model Sheet

©1996 Shawntae L Howard

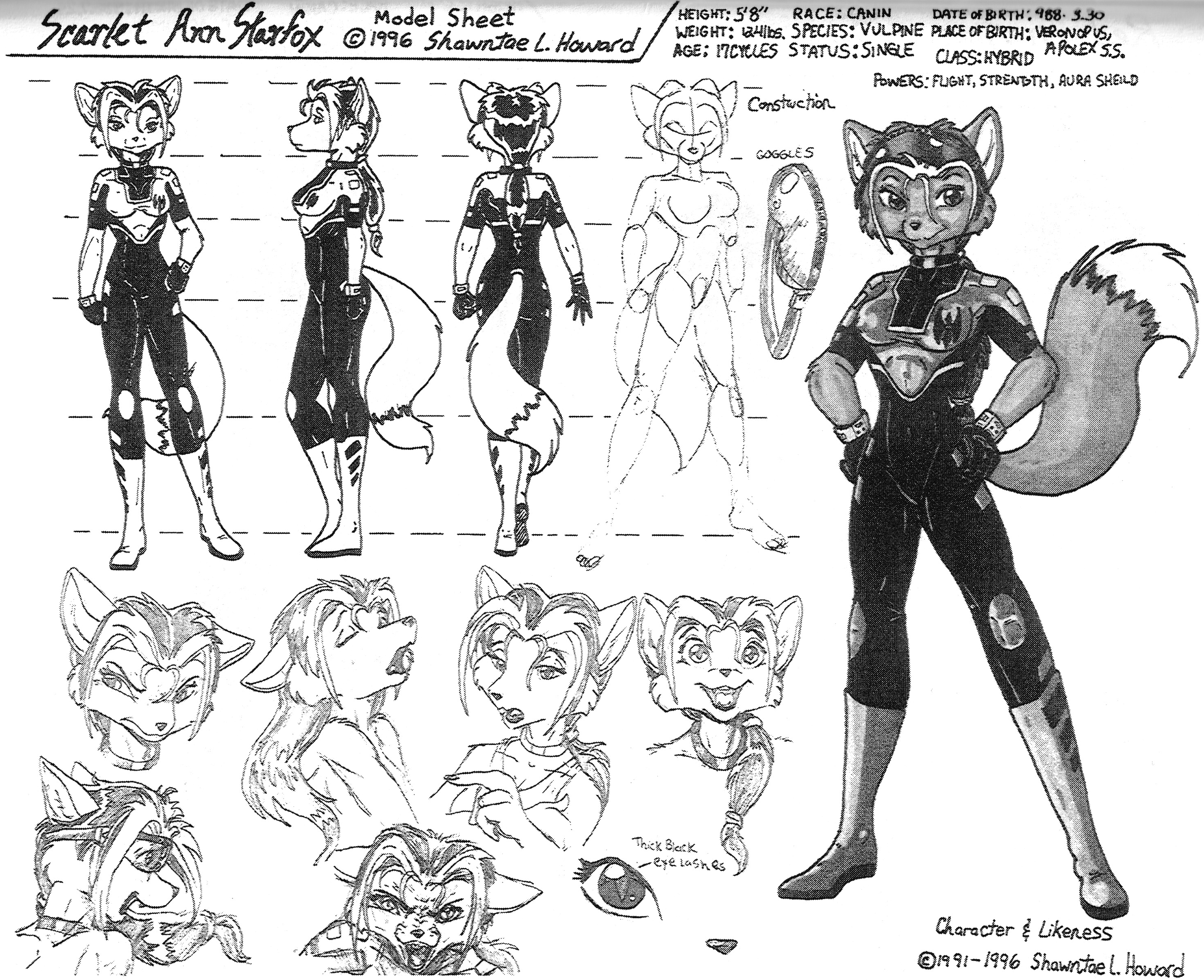
HEIGHT: 6'1" RACE: CANIN DATE OF BIRTH: 986.7.24
WEIGHT: 208 lbs. SPECIES: VULPINE CLASS: HYBRID
AGE: 19 CYCLES STATUS: SINGLE POWERS: PYROKINESIS
PLACE OF BIRTH: VERON APEX, APOLEX, S.S.



Construction



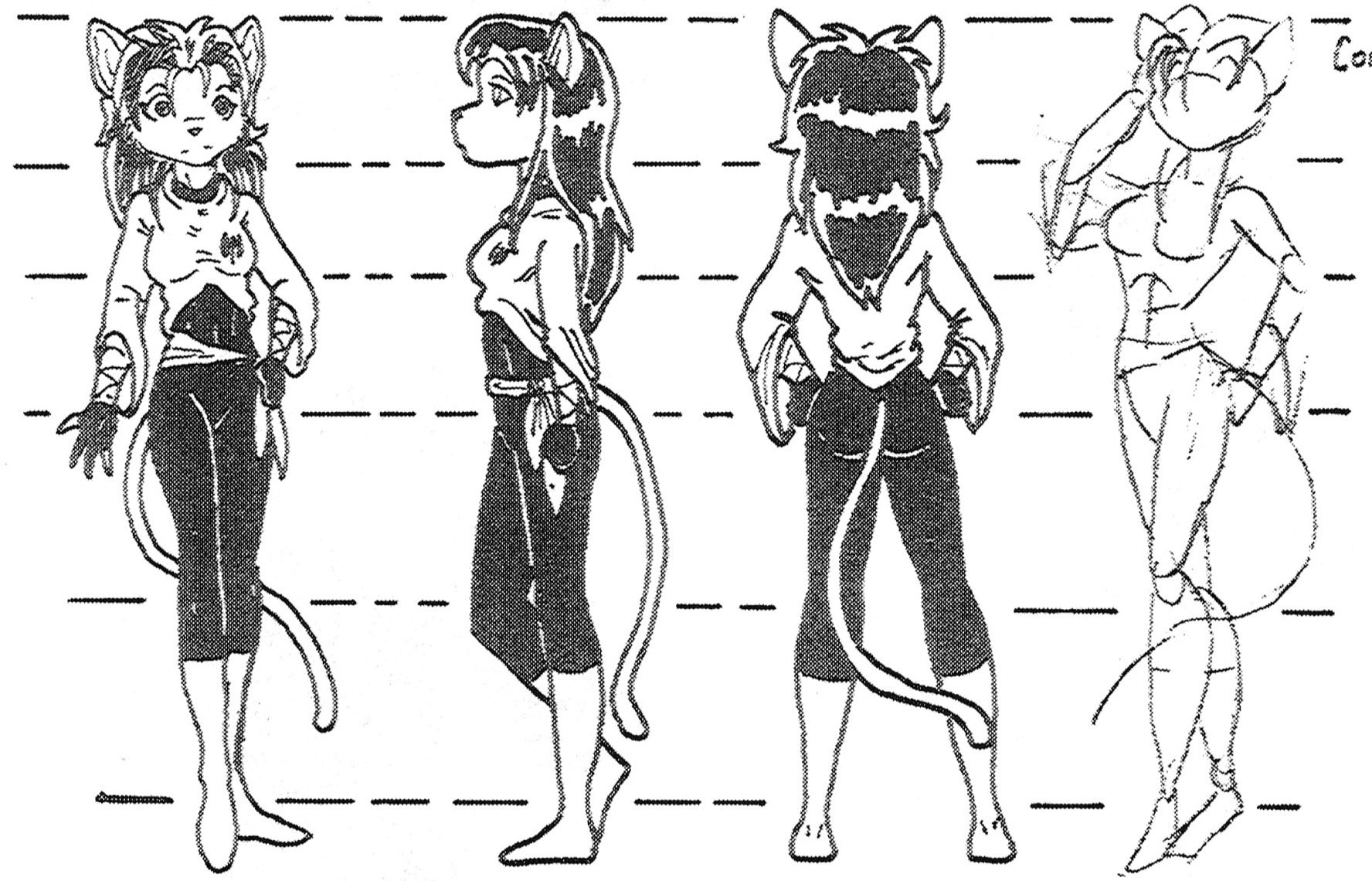
Character Likeness
©1992 -1996 Shawntae L Howard


Scarlet Ann Starfox
Model Sheet
©1996 Shawntae L. Howard
HEIGHT: 5'8"
RACE: CANIN
DATE OF BIRTH: 988. 3.30
WEIGHT: 124lbs.
SPECIES: VULPINE
PLACE OF BIRTH: VERONOPUS, APOLEX S.S.
AGE: 17CYCLES
STATUS: SINGLE
CLASS: HYBRID
POWERS: FLIGHT, STRENGTH, AURA SHEILD
Construction
GOGGLES
Thick Black eye lashes
Character & Likeness
©1991-1996 Shawntae L. Howard

Katherine Fela AKA Alleycat Model Sheet

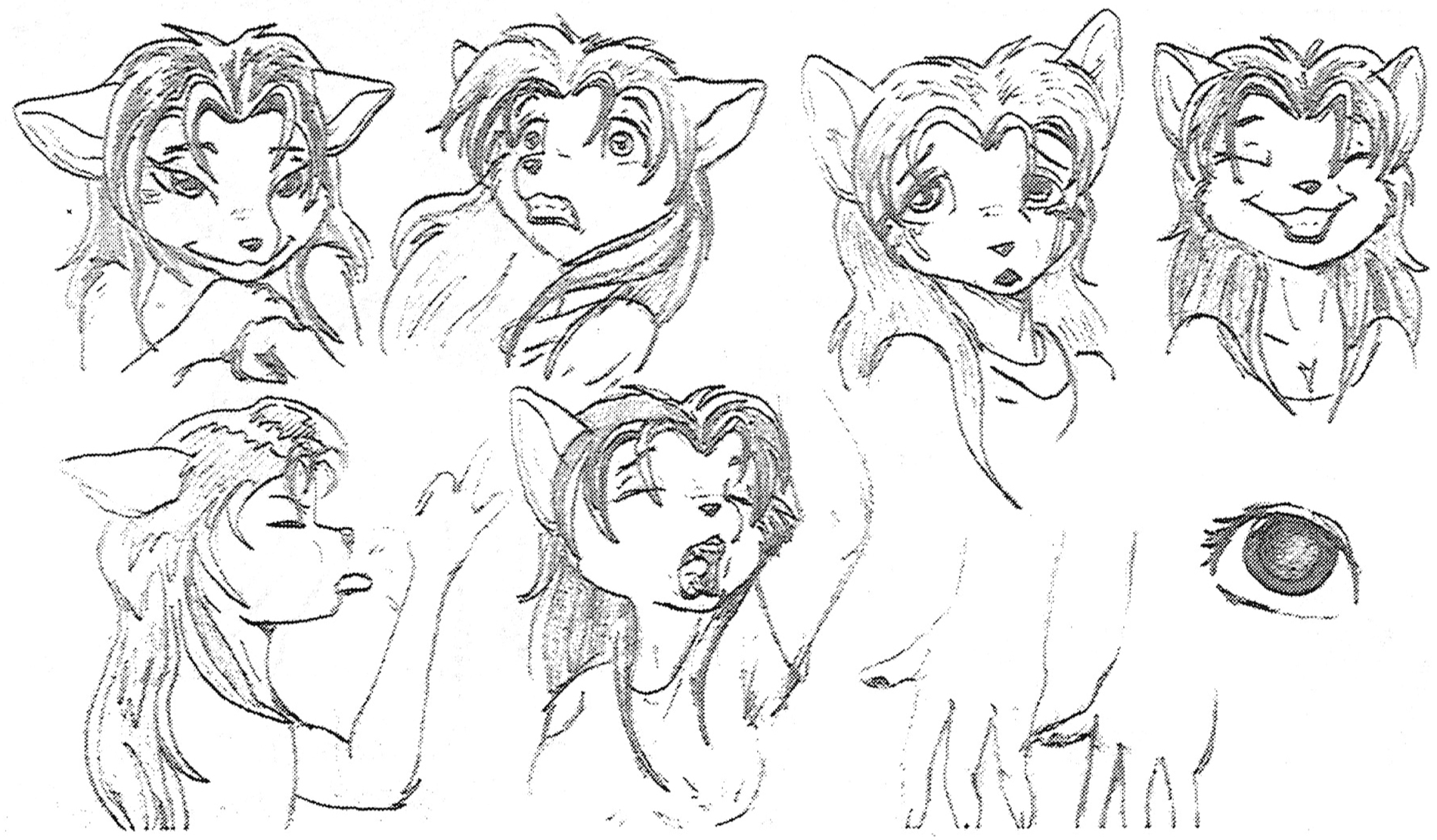
©1996 Shawntae L Howard

HEIGHT: 5'5" RACE: FELIN
WEIGHT: 115lbs. SPECIES: DOMESTIK
AGE: 16 CYCLES STATUS: SINGLE
DATE OF BIRTH: 989. 10-7
PLACE OF BIRTH: LOST ANGLES CITY, CALAVEA
CLASS: HYBRID POWERS: Intangibility



Construction

Character & Likeness
© 1989-1996 Shawntae L Howard



Maxwell Marx aka CopyCat

Model Sheet

©1996 Shawntael Howard

HEIGHT: 5'10"
WEIGHT: 147lbs.
AGE: 17CYCLES
DATE OF BIRTH: 988.112
PLACE OF BIRTH: LOST ANGLES CITY, CALAVEA
CLASS: HYBRID
RACE: FELIN
SPECIES: DOMESTIK
STATUS: SINGLE
POWERS: SELF-DUPLICATION

Four ARM STRIPES ON FUR

4 STRIPES ON BARE LEGGED FUR.

6 Stripes on TAIL

Construction

LIPS BLACK.

Character & Likeness
©1993 – 1996 Shawntael Howard

TISHA ROOBUSHTAIL,
THOMAS BUSHTAIL, &
'BABY' TOMMY ©1996

Shawntae Howard 3-96
KYRA, SHAMUS, XENIF, UMNUS ©1996

Joshua Kennedy

Background

A senior at Virginia Commonwealth University, Joshua is currently majoring in Communication Art & Design with an emphasis on electronic media. When he graduates, he hopes to work as a comic book artist or animator. He began drawing as a serious pursuit in 1991, and now does it to the exclusion of all else. His artwork gives his characters excellent expression and emotion. Joshua will no doubt do well in the field of illustration.

Mr. Kennedy can sometimes be found at the major Anthropomorphic Conventions across the US, such as ConFurence.

Commissioned Artwork

Mr. Kennedy is currently accepting commissions. His execution time will vary depending on his current workload.

Mr. Kennedy reserves the right to reject any commission offer based on content or concerning characters whose copyrights are owned by others. Mr. Kennedy has requested that mail be forwarded to him, care of:

Mr. Joshua Kennedy
Vision Entertainment
Post Office Box 9
Flushing, NY 11358

LILLIAN DESIGNED BY CHRIS BERDOZ. TIMMY AND THE WORD "SKUNCOON" INVENTED BY JW KENNEDY. COMMISSION: MR. MORGAN

SCENE 23 · THE HOLD OF THE SPACE CRUISER

SYLVIA

LAGI

HAW! love these boots!

eek! don't shoot! -giggle-

wow

ALL PERTINENT APOLOGIES TO MR. WOOD. HAR HAR!

1995.711.071:15

Pittropolitan Studio ™

"THWARTING THE RATIONAL SINCE 1994."

1995.457.363:01

Jay Naylor

Background

You probably wouldn't think it to look at his clean linework and elegant figures, but Jay is almost entirely self - taught. He was inspired to draw anthropomorphics after being introduced to science fiction books such as Larry Niven's "Man-Kzin Wars" and Alan Dean Foster's "Quozl".

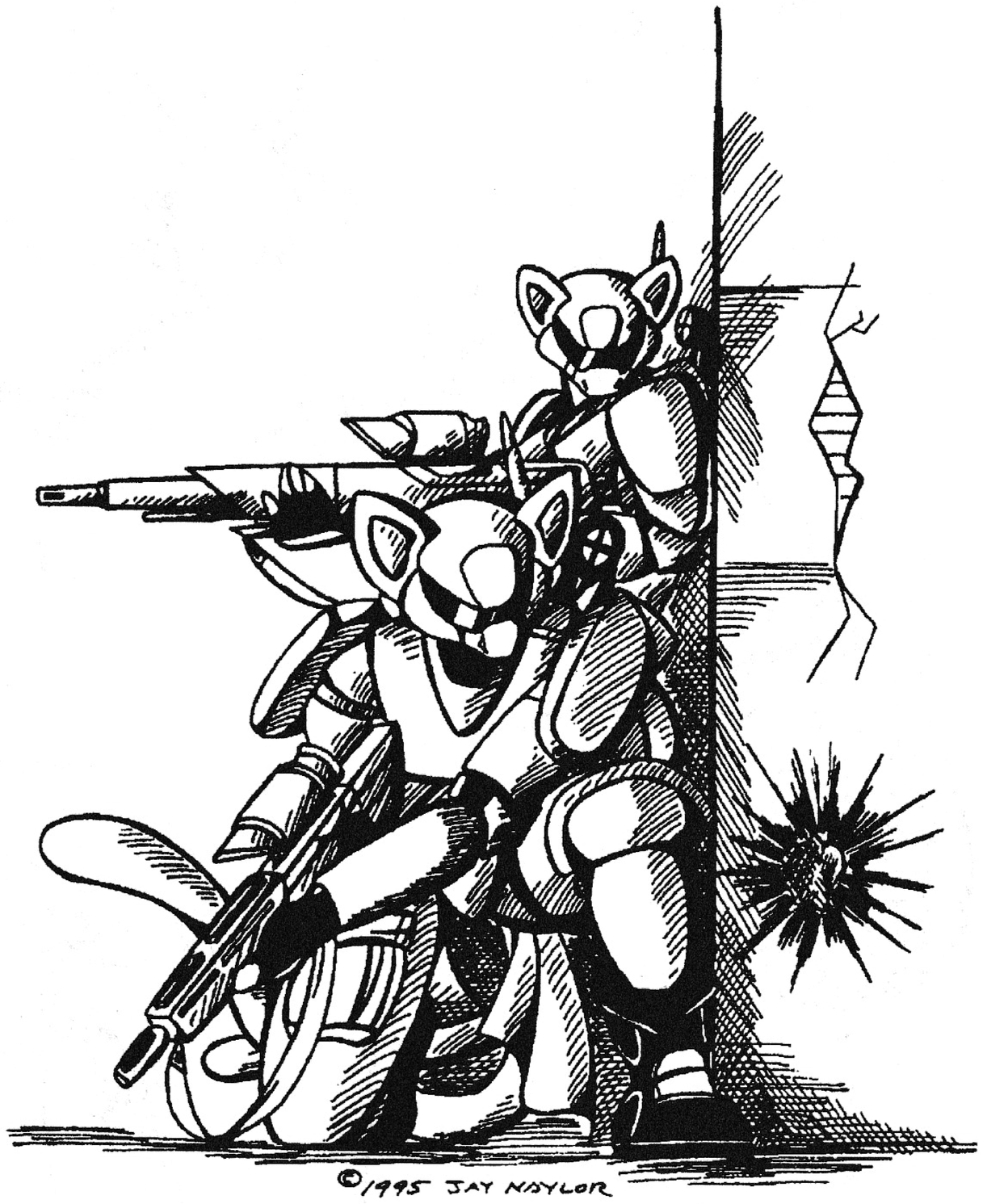
He has contributed illustrations to "The Dark Library" and the Warhammer 40K Gaming System, and loves to draw anthropomorpics in a military sci-fi setting.

Commissioned Artwork

Jay accepts commisions, and his rates vary according to the complexity of the request. He reserves the right to reject a commission based on "personal convictions or hideous subject matter".

Jay Naylor
2110 Chase Lake Drive
Jonesboro, GA 30236

(770) 960-8530



©1995
JAY NAYLOR

©1995 JAY
NAYLOR

©1995 JAY NAYLOR

Brian Ahern

Background

Brian Douglas Ahern, or Brizzy as he prefers to be known, graduated with honors and a BFA in Graphic Design from Kendall College of Art and Design in 1991. Since then, he's produced weekly cartoons for the Comic Buyer's Guide, and has provided cartoon art for Wizard: The Guide to Comics.

His specialties include humorous illustrations, super-hero comic book art, parody and satire, funny animals, anthropomorphics and caricacture.

Brian Ahern
925 Hampden Road
Muskegon, MI 49441

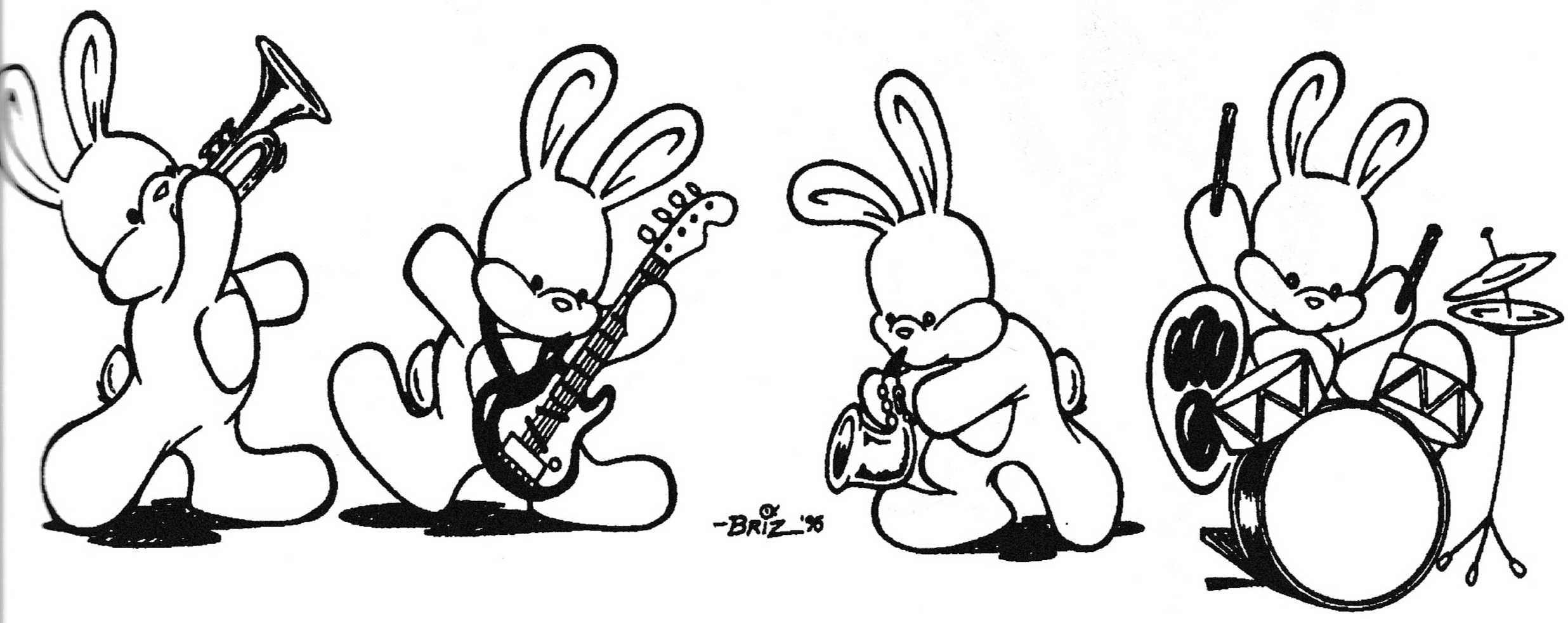
(616) 759-0500

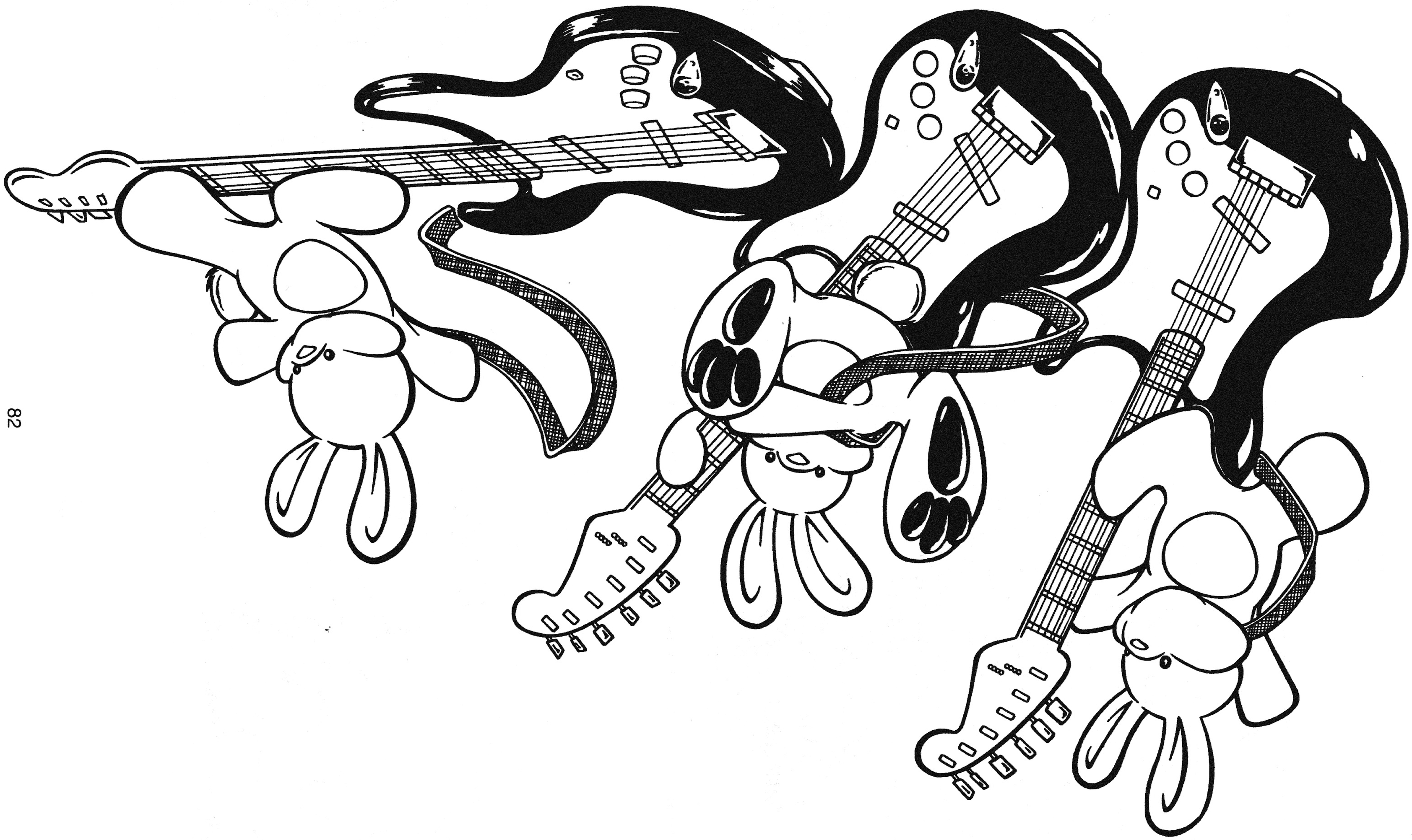
Commissioned Artwork

11"x14" cartoon (single tabloid page or two page magazine format, lettered, inked, camera ready)	**$ 250.00**
8"x10" spot illustration	**$ 60.00**
Magazine page cartoon (6-9 panels)	**$ 125.00**

Turnaround

Brizzy can produce "11x14" (12 panels, lettered and inked) in three and a half days, and smaller illustrations in two days, depending on schedule. He reserves the right to reject commissions based on content.





-Brizy '95

Gwenn Seuling

Background

Gwenn draws much of her inspiration from the collection of thirty-odd lizards, snakes, turtles and other reptilian-like beasts she keeps in her home.

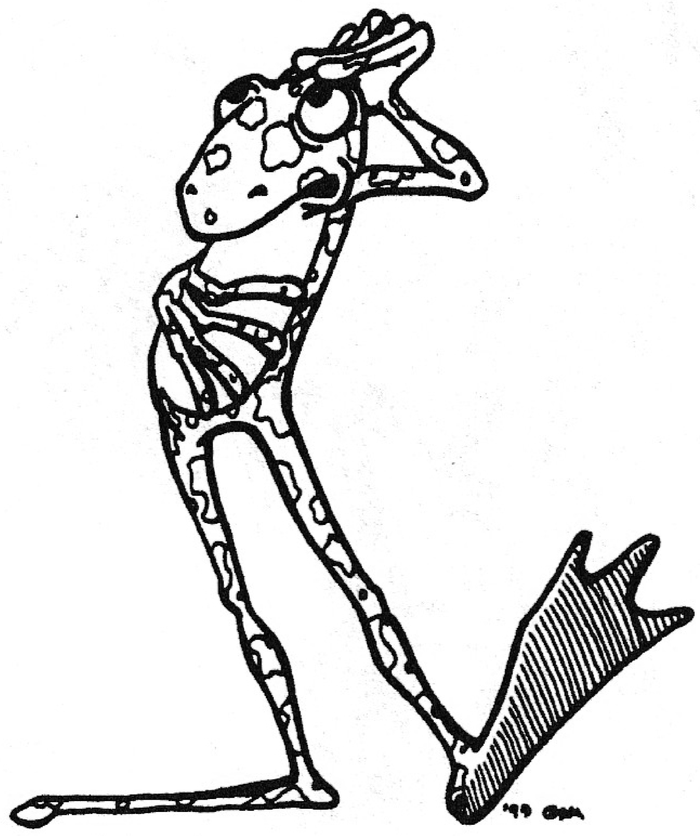
Her professional experience has taken her from creating comic books in France, to owning a florist shop in Brooklyn, to teaching drawing to high school students in Connecticut, to writing and illustrating children's books, such as the upcoming ***Don Iguana***, the cover shown here.

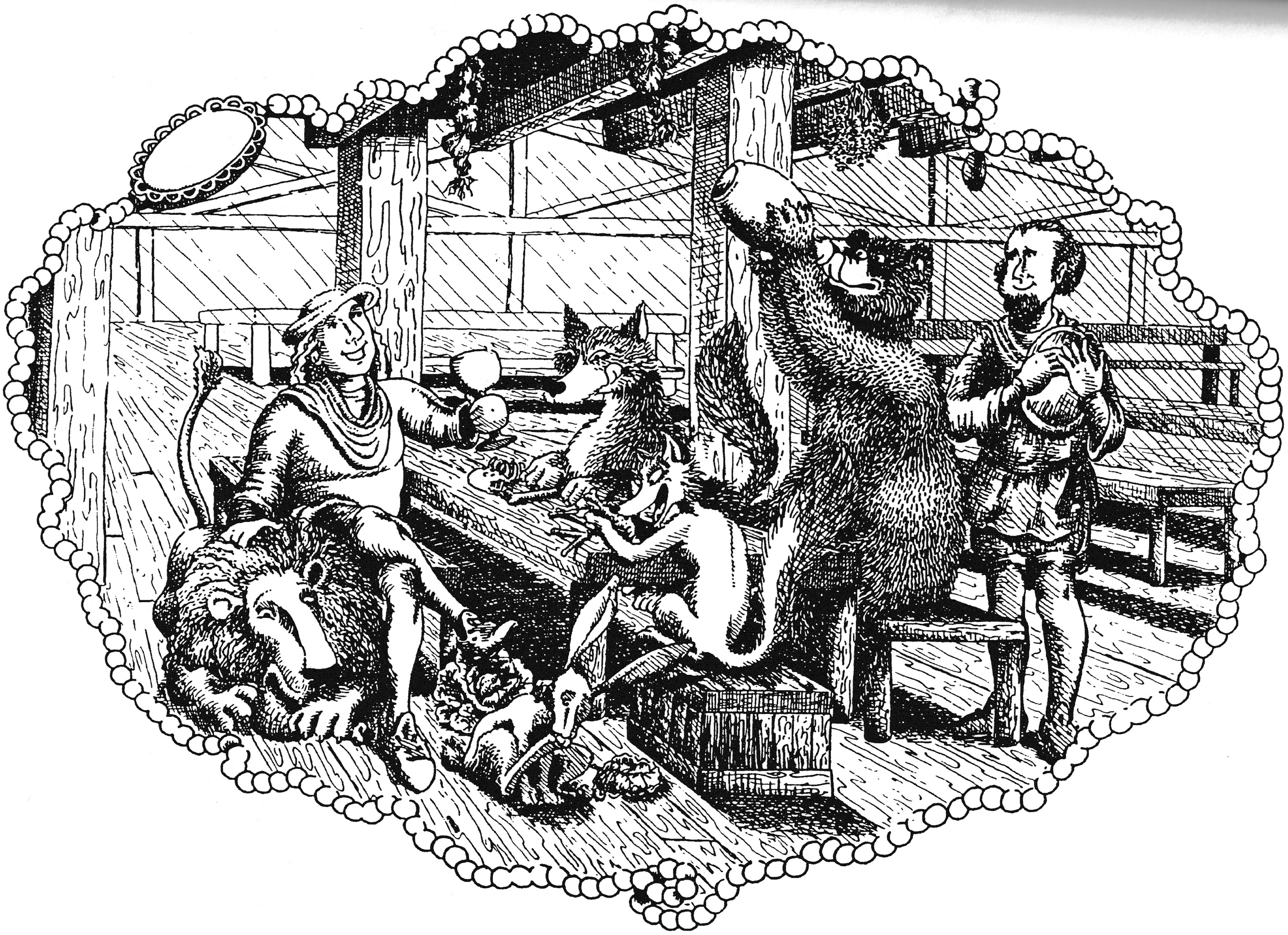
Commissioned Artwork

Gwenn's always happy to draw her wonderfully expressive cartoons. All rates for artwork are negotiated on a per-piece basis, dependent on complexity.

Gwenn Seuling
935 North West 38th Terrace
Delray Beach, Florida 33445

Phone (561) 637-2696
Fax (561) 637-4096





DON IGUANA

Words and Pictures by Gwenn Seuling

DECEMBER

Steve Simpson

Background

Since receiving his Associate's degree from Indiana University, Mr. Simpson has been in the commercial art world for ten years. In 1993 he began self - publishing his own comic titled The Hy-Breed, which features a group of anthropomorhic superbeings whose adventures range from the mysterious to the humorous.

Armed with media ranging from pencil and ink to acrylics and oils, Steve undertakes work in all genres and on all topics, but only accepts adult (erotic) material on a case-by-case basis.

Commissioned Artwork

Steve's rates depend on the medium used and the size of the piece. Turn around ranges from one to three weeks. Please phone or write for more information on your specific project.

Steve Simpson
5145 N Street Road 827
Fremont, Indiana 46737

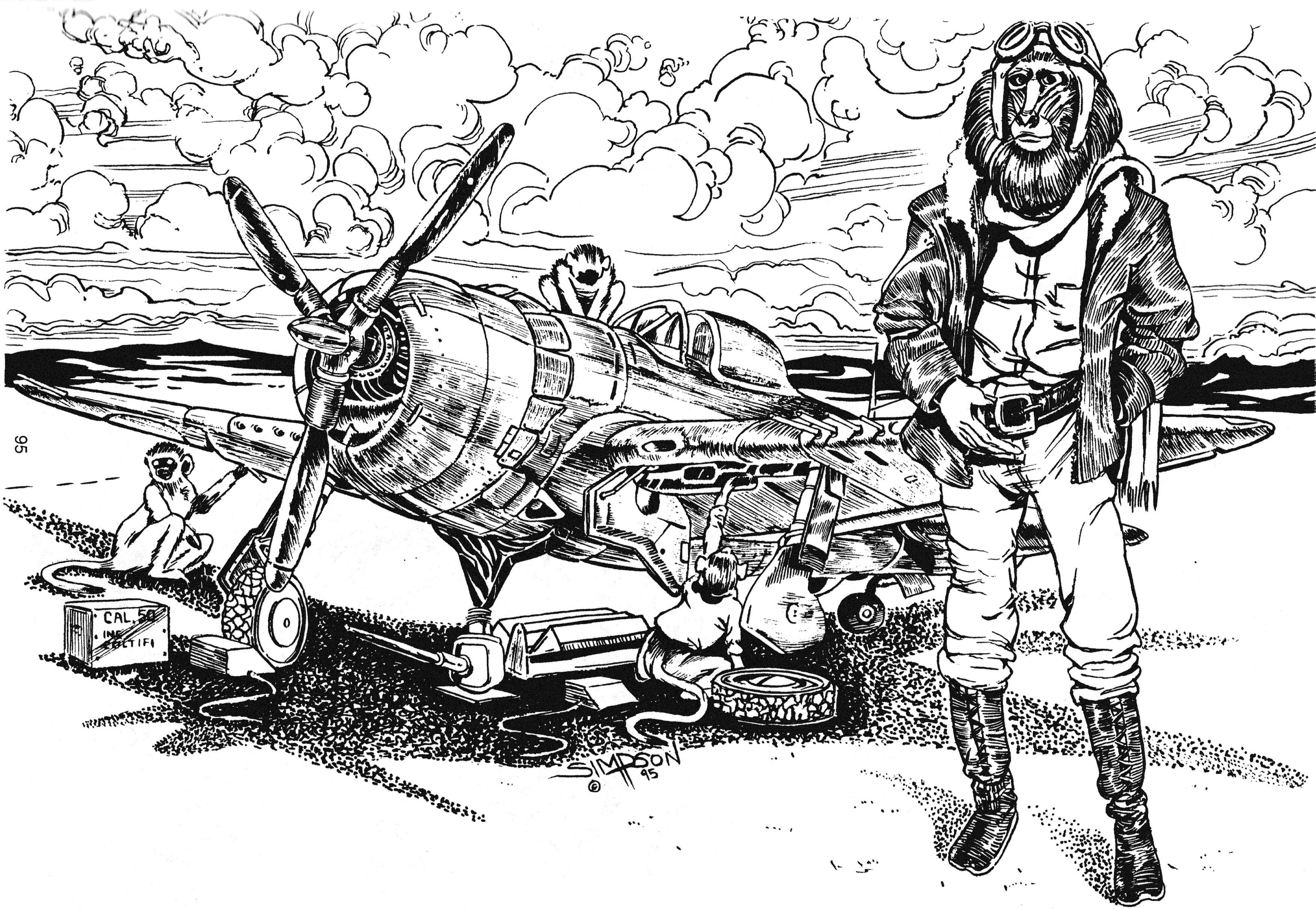
Phone / Fax: (219) 495-9298

SIMPSON
96

SIMPSON
©96

SIMPSON
©95

SIMPSON ©96


CAL.50
SIMPSON
©
95

©
SIMPSON

PRIVATE

SIMPSON
©96

Brian McPherson

Background

Brian has been drawing since he was a kid. At 14, he was introduced to anime and manga, and this strongly influenced his style. Prodded by his friends, he has been displaying and selling his art at various science fiction conventions, as well as various fanzines.

Commissioned Artwork

Mr. McPherson will be happy to accept commisions for art, and takes anywhere from one to three weeks to turn around an illustration, depending on the complexity of the request and his classload at the time. Base prices are as follows:

8 x 11"	Black and White	**$ 12.00**
8 x 11"	Colored	**$ 20.00**

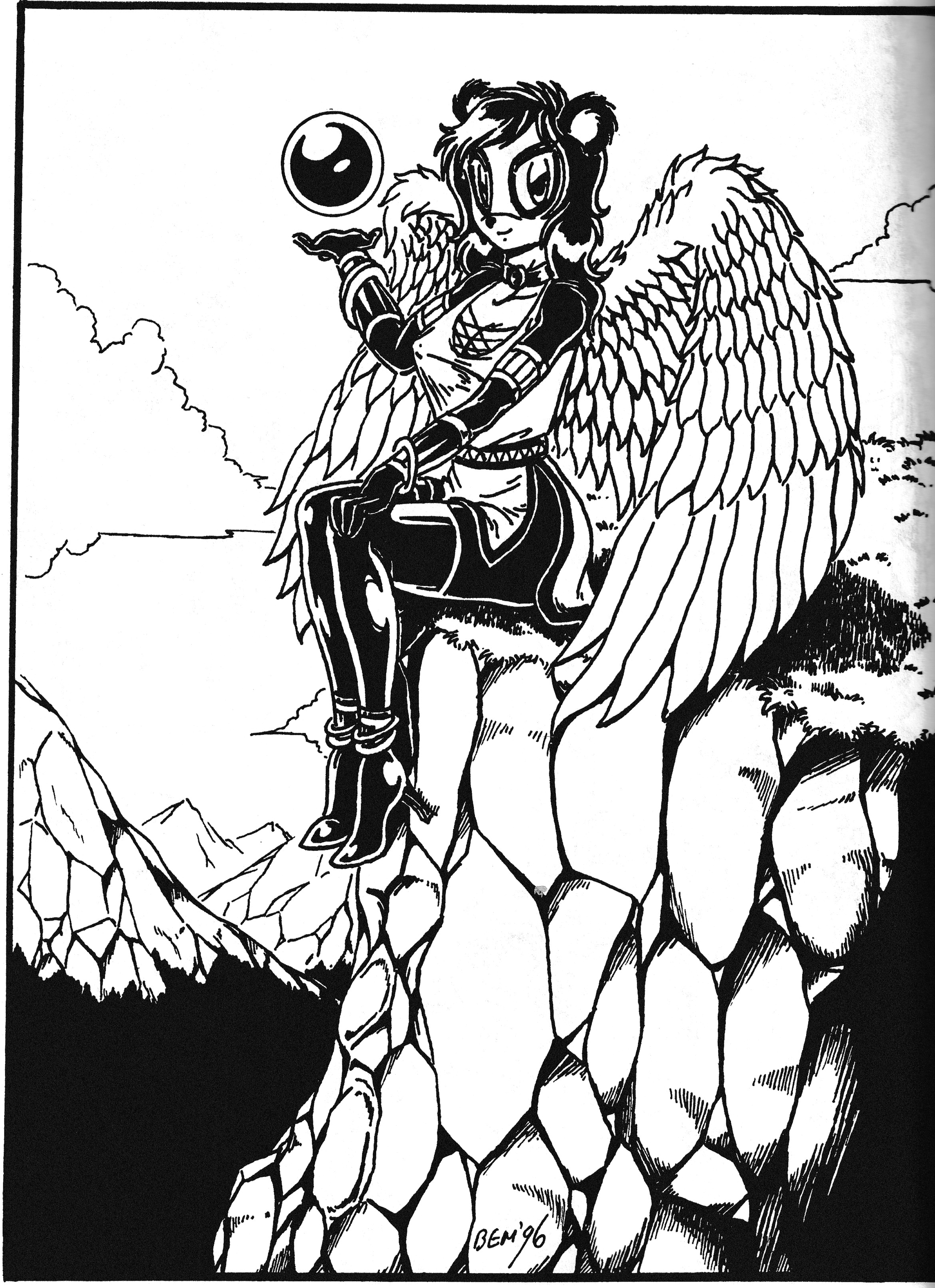
Brian McPherson
105 Georgine Street
Crystal Lake IL 60014

(815) 459-2173

Email: amethyst@cin.net

VIXEN
BEM '96

BEM '96


BEM'96

Mark Shaw

Background

Artist and writer of over a dozen comics, including the popular adventures of Walter Kitty in ***The Hollow Earth***, Mark's works have seen print by a number of comic book publishers. His comic art is whimsical and expressive, conveying his love of the characters and the story.

His preferred medium is technical pen and ink. He can draw in any desired range from the realistic to the cartoony.

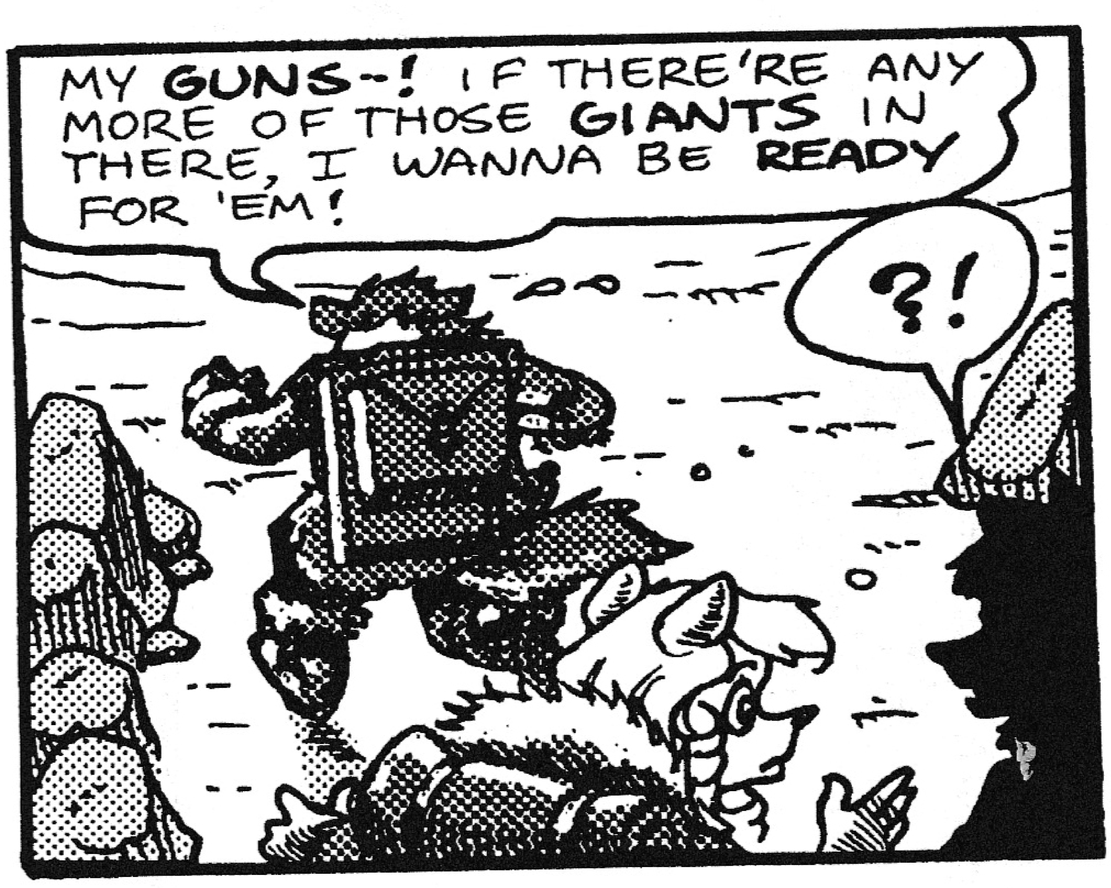
Turnaround times vary according to the complexity of the job at hand, but are fairly rapid, as Mark values other people's time and money as he does his own.

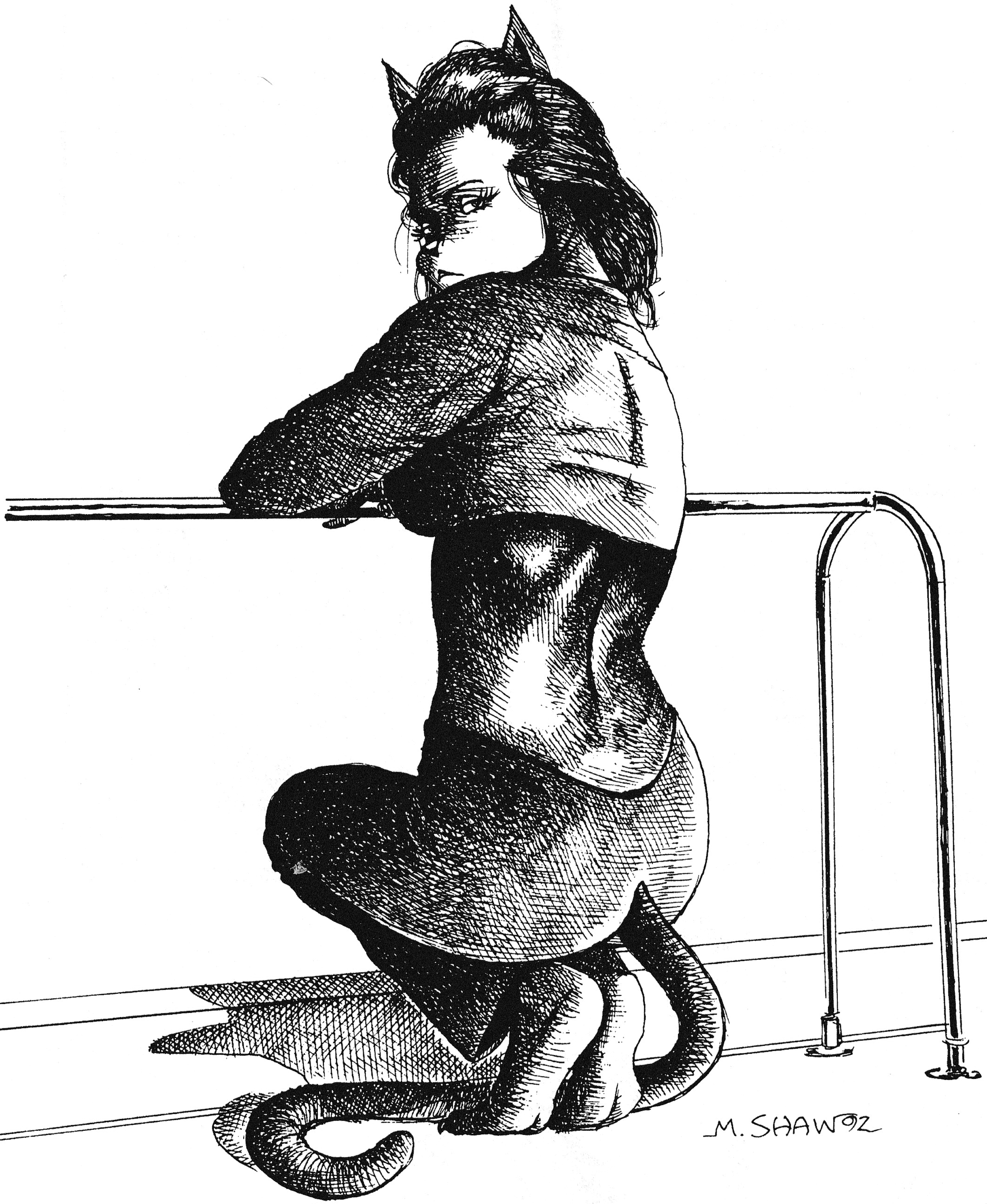
Commissioned Artwork

Mark's rates vary depending on the complexity and mediums used in a project, but are usually very reasonable, with discounts available for larger projects or several jobs at once.

Mark reserves the right to reject any work based on objectionable material.

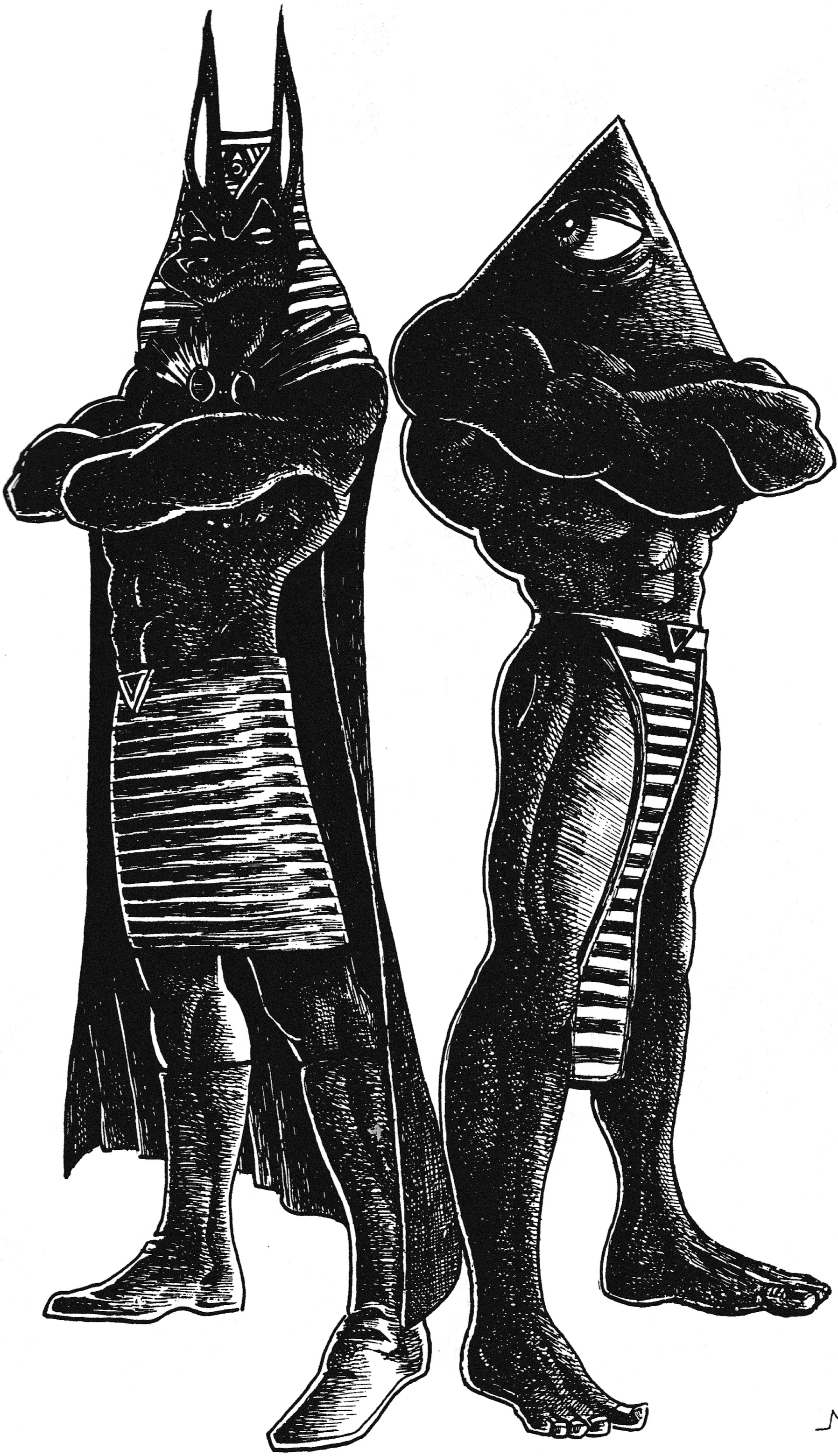
Mark Shaw
Vision Entertainment
Post Office Box 9
Flushing NY 11358




M. SHAW92

M. SHAW 93

M.SHAW92


M.SHAW 92

M.SHAW94

Clark Alan Corwin

Background

Clark has loved to draw since childhood. After exposure to the Pini's ElfQuest series, as well as Wyvern's "Xanadu" and Gallachi's "Albedo", he was inspired to do anthropomorphics within a more serious and dramatic framework. He created artwork for pogs until the craze faded in California, as well illustrating posters and bulletin works. He deals primarily in mature fantasy/sci-fi anthropomorhics, but does children's illustration as well.

Clark Alan Corwin
2028 W. Indian School Rd.
Apartment #317
Phoenix, AZ 85015-5014

(602) 973-6308

Outside local, please contact by mail.

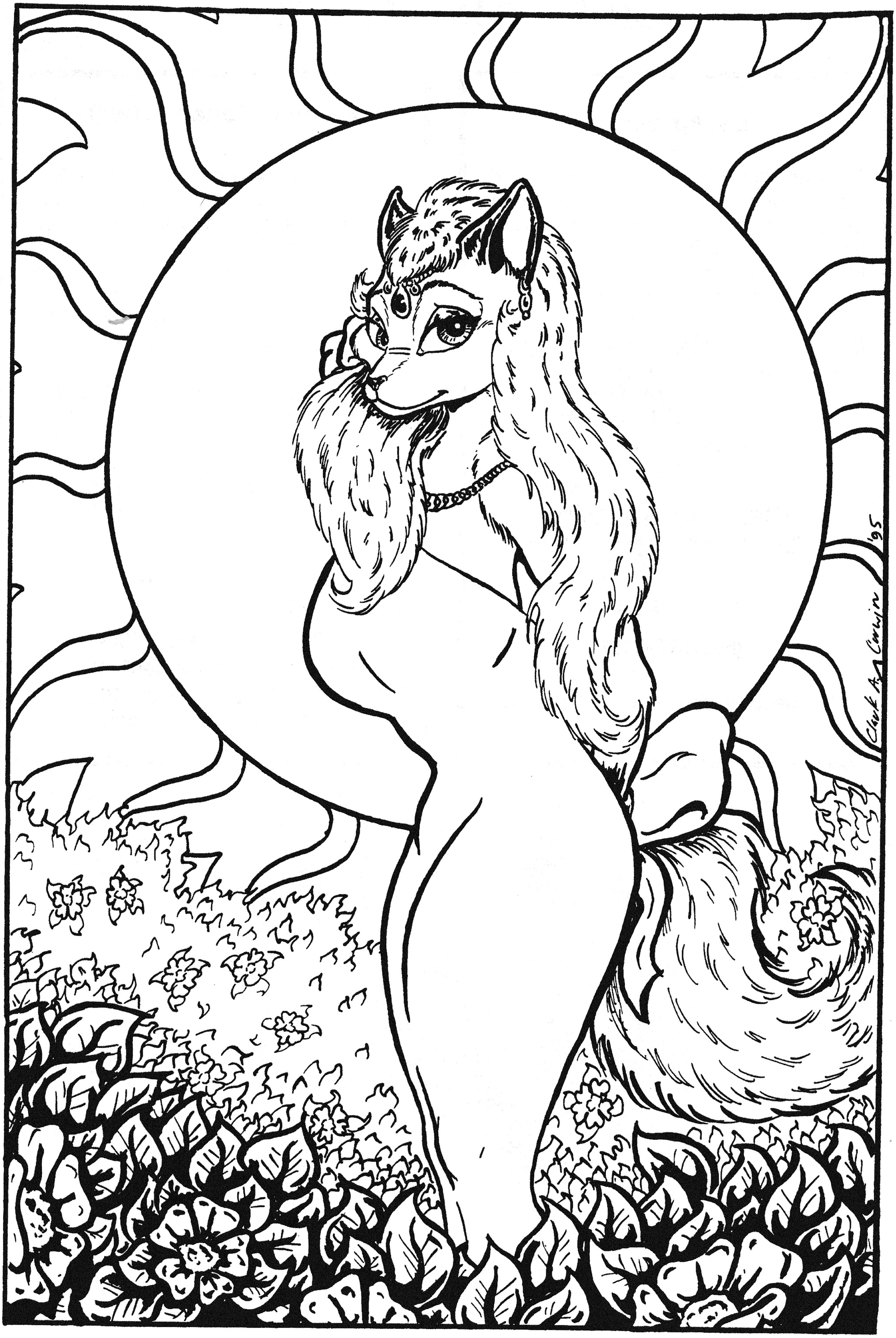
Commissioned Artwork

Mr. Corwin will work no larger than 14"x17" due to a limited work space, and requests NO pornography be sent to him. Tasteful nudes are welcomed, but any work which insults his religious beliefs will not be accepted. Turnaround is about a day, but may take slightly longer depending on extra characters and complexity.

9 x 12"	Black and White	**$20.00**
9 x 12"	Color	**$40.00**
11 x 14"	Black and White	**$30.00**
11 x 14"	Color	**$50.00**
14 x 17"	Black and White	**$40.00**
14 x 17"	Color	**$60.00**

Featured Illustrations

"Christmas Treat" - 1994
"Princess of Her Garden" -1995
"Future Enforcement" - 1995
"The Elk's Vigil" - 1995


Clark Kinnaird '95

POLICE
152

L.S. McGill

Background

L.S. McGill has had no formal schooling in art, learning mostly from studying Boris Vallejo, Olivia, Michael Whelan and Nagel. He's been drawing "animal babes" since high school. He is frustrated in Florida because everyone there wants "touristy" or airbrushed artwork, not fantasy pin-up anthropomorphics.

Commissioned Artwork

If you'd like your very own piece of Mr. McGill's artwork, he does Advanced and Dungeons and Dragons character sheets, (8 1/2" x 11") for $25.00 each, as well as other work. Please allow 4 - 6 weeks for turnaround. More complex commissions, with multiple characters, backgrounds, etc., require more time.

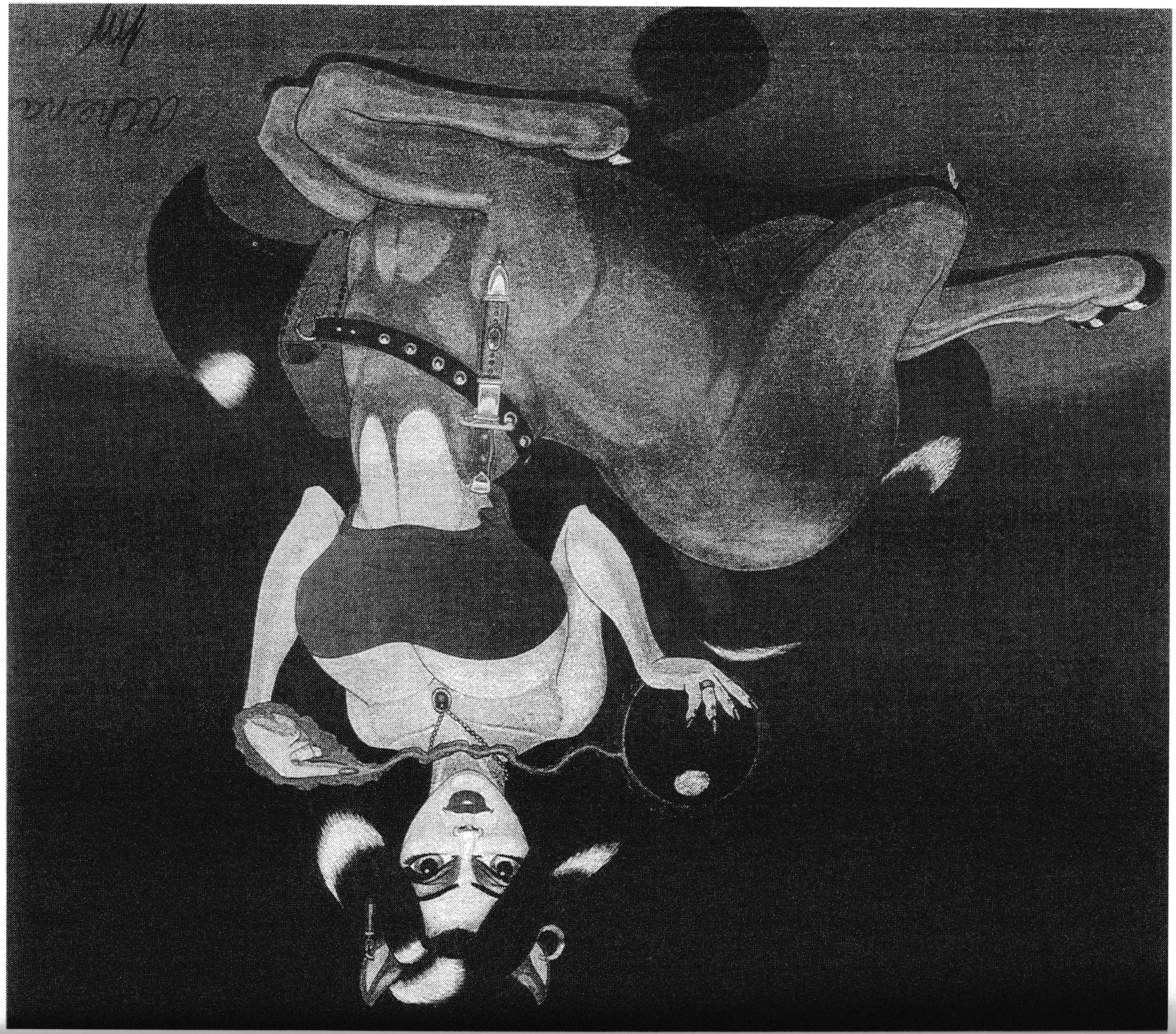
L.S. McGill
P.O. 933
Alva FL 33920

(941) 728-2604

Featured Illustrations

"Quicksylver" 1995
"Zebra Snowmane" 1995
"Athena" undated

ZEBRAS
Snowboards
1m/95



Scott Rosema

Background

Scott has nineteen long years worth of experience in commercial illustration and ten years drawing at the professional level in comics. He's worked on such prestigeous projects as ***Looney Tunes*** and ***Tiny Toons, TSR, X-Men Adventures, Batman Adventures, Solar, Man of the Atom, Aladdin,*** and ***Space Ghost.***

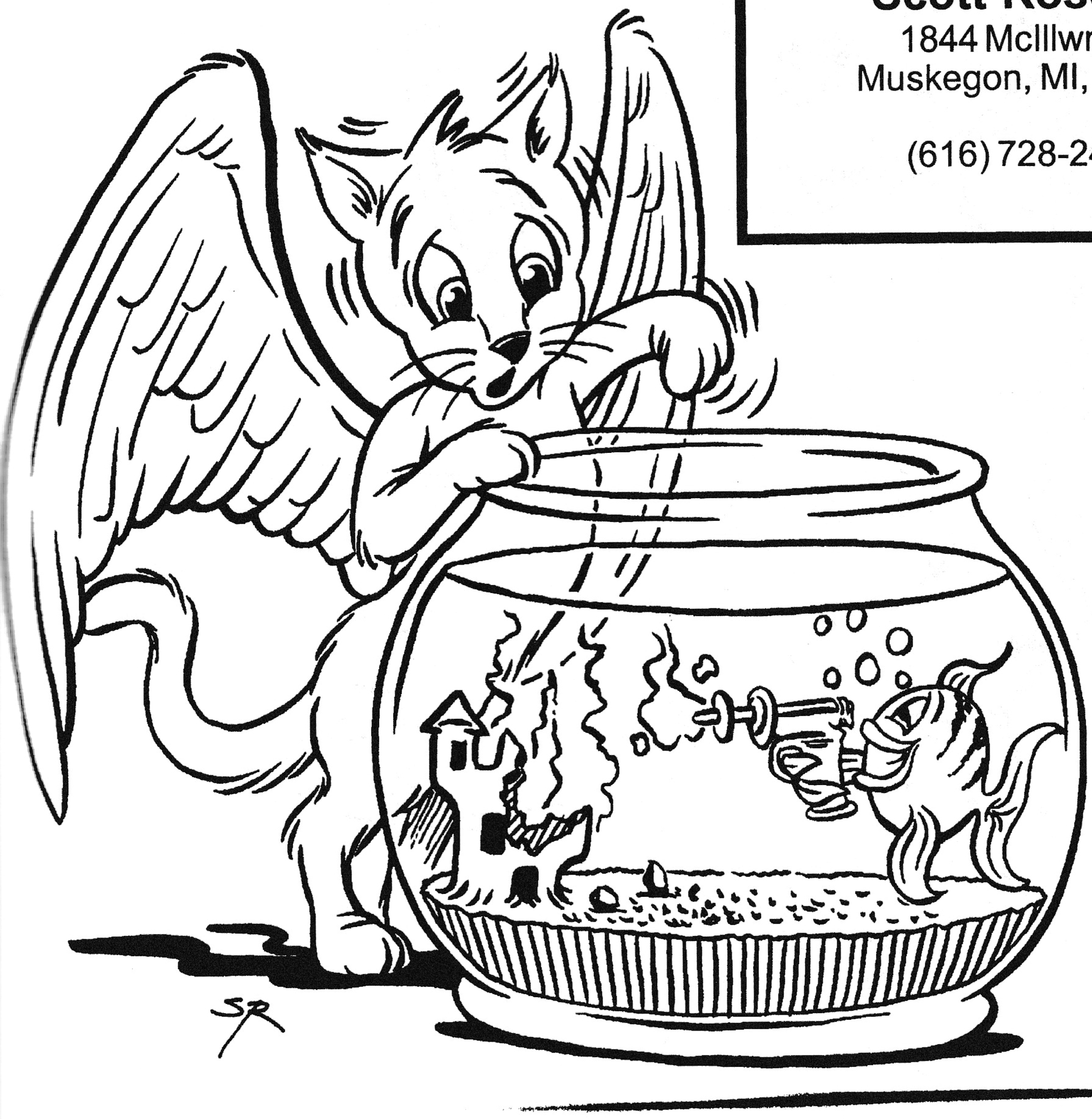
Commissioned Artwork

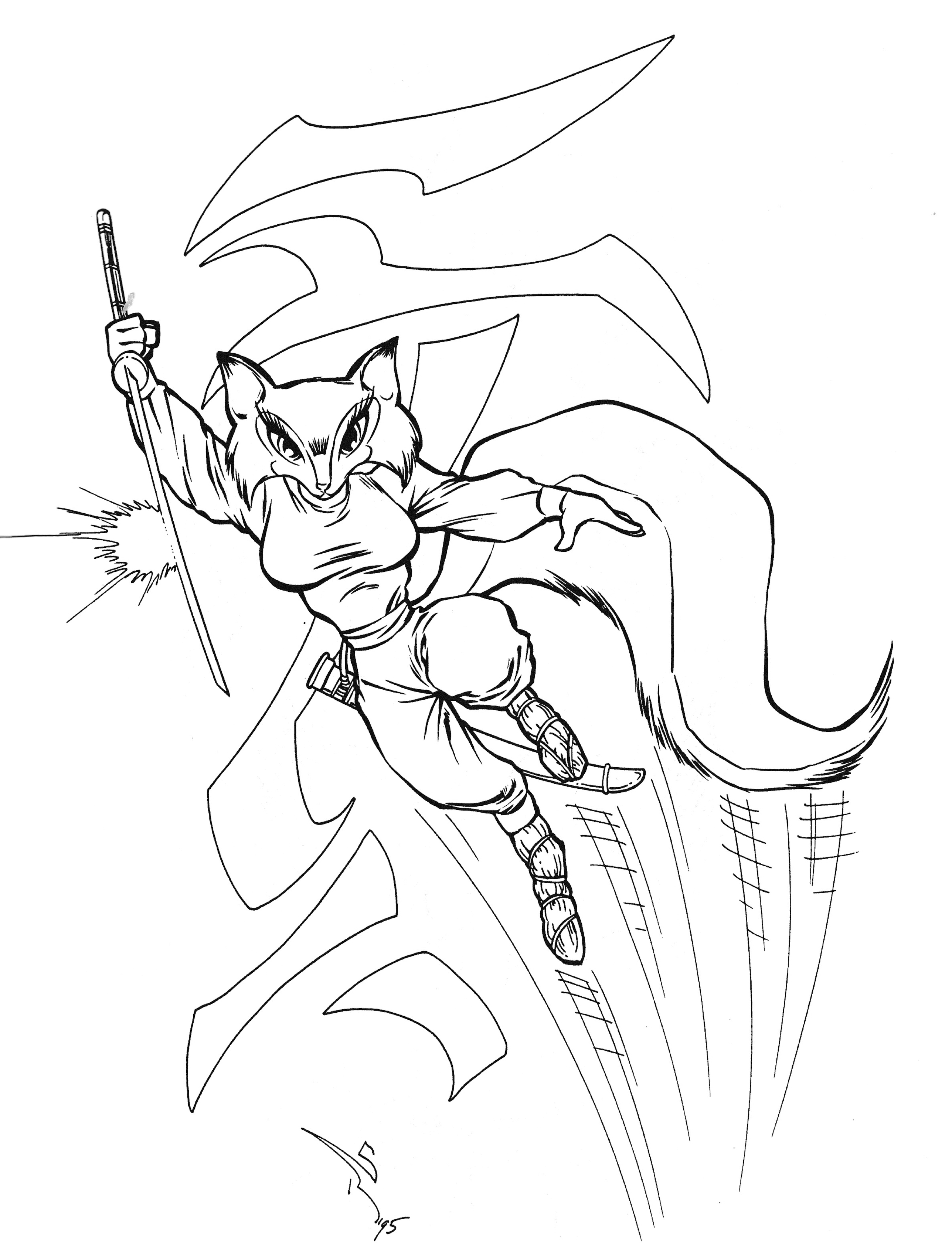
In addition to the inked work shown here, Scott also works in watercolors and acrylics.

If you'd like to add your name to his lofty list of clients, Scott accepts commissions, but all rates and turnaround time must be negotiated according to the complexity of the piece.

Scott Rosema
1844 McIllwraith
Muskegon, MI, 49442

(616) 728-2435





EARTH FORCE

What is it?
It's an animation project that's been in development by Vision Entertainment and Eric Schwartz since 1994. Earth Force promises to be one of the most innovative and exciting shows ever to hit the scene featuring animal characters. Unlike most US-based animations, the plot is not static and unchanging, but rather dynamic and evolving. Events in one episode carry over to others; discoveries and successes early on are not only referred to in future episodes, but carry through to create new advantages and opportunities.

What's it about?
As mankind expanded to the stars with the discovery of a FTL drive, they were faced with a hostile, aggressive alien species that rejected mankind's numerous attempts at peace and contact. Now, after centuries of harmony, Mankind, its colonies spread across dozens of far-flung star systems, needs to defend itself. One such created defense was the Terran Defense Force, later shortened to Earth Force. On Terra, genetically engineered and flash-educated animals are manufactured to serve as pilots of advanced, high-powered starfighters, launching off of FTL-capable carriers. Their ultra-quick reflexes and superior skills acting to support and enhance the slower, outdated colonial system defenses against the ever-more-antagonistic enemy. The show follows the lives and adventures of one such carrier as they make their way through battle, politics, fame, sorrow and, ultimately, a Pyrrhic victory.

How is it made?
An innovative blend of 2D Character Animation and 3D Exterior Ship and Scene animation (similar to that used in the television series Babylon 5), using Lightwave and SoftImage's Creative Toonz Software on a network of Silicon Graphics Indigo Computers in conjunction with a custom-designed keyframing Polhemus Humanimation Motion Tracking and Capture system enables this animation unparalleled realism in character animation and movement. This, of course, doesn't include the music, voices or other effects, which are produced in a more traditional fashion.

Who's participating?
Alan Dean Foster and Paul Kidd are slated to write for it. Eric Schwartz will hold a staff position in the Animation Department. Other top 3D and 2D artists are interested, as are several animation companies such as DIC and Nelvana. The show could be ready to air in late 1997.

Where can I find out more?
Press releases will be available as new developments occur. To get on the mailing list, drop a note or give a call to the following address.

Vision Entertainment
Earth Force Animation Department
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Flushing, NY 11358-0009

(516) 328-6900 Phone / (516) 328-6989 Fax

TECHNICAL SPECIFICATIONS
Length: 75 feet
Height: 15 feet
Mass: 22,000 lbs.
Engines: Dual Fusion w/ AFB
Thrust: 150,000 lbs. (6 G)
Crew: 1 (Max 2)
Range: 200,000 km
Capability: Atmospheric
Control: Gyroscopic & Thrust
G-Resist: Inertial Damper (8G)
Armor: 4 cm Crystanium Alloy
Shields: 50 Megawatt EM
Weapons: Two 25 MW Yg Lasers
Two 20 MW Railguns
One 40 MW P Cannon
Missiles: Two EXH-50 (Nuclear)
Twelve FINCH-40 (HEAP)
Class: Raptor-A2
EARTH FORCE: Raptor-Class Fighter
Design, Artwork and Concept Copyright (c) 1996 Darrell Benvenuto
Concept Collaboration with Eric Schwartz

THE GOR PROJECT

Project Concept

To develop and produce a full color magazine in the vein of Heavy Metal and the Savage Sword of Conan for release to the Magazine and Book Markets based on the works of John Norman, in his GOR Series of SF/Fantasy books. The magazine would have its sequential issues reprinted for the book market as bound volumes.

About GOR

For well over a quarter of a century, John Norman came out with one thick book a year on GOR. A splendidly barbaric, vibrant society, a controlled and directed social experiment by a race of aliens known only as the Priest-Kings. The exciting adventures of Tarl Cabot as revealed in these books spawned two movies and a fandom that flourishes even today.

Blacklisted by the feminist movement in the late 1980's due to the presence of female slavery and domination in most of the books, the GOR series languished until recently. Masquerade Press picked up an option to re-release the first six books in the series, and Vision Entertainment has secured exclusive rights to develop graphic works based on GOR.

Project Progress

Working together with John Norman, the Project is progressing in two stages. The first, Development, is where all of the author's concepts, defined in prose, are given life in illustration. All the thousand and one creatures, equipment, clothing and scenes revealed to readers in the vast panopoly of Gorean society need to be rendered and approved by John Norman. An artist working on the story would need to be able to look up and graphically reference anything from tarn wire to an Ost or a Kur. Work has already begun on the Development Stage.

The second stage, Production, will commence once the graphic workbooks for the Project have been completed. Solicitation and advertising of the series will take place once the first two issues have been completed and digitally colored. This should be in late 1997.

Project Direction

The magazine's first series of issues, it's first "Volume", will be based on Book #22 of the Gorean Cycle, "Dancer of GOR". In this, a librarian from Earth is abducted by a team of Gorean slavers and transported to Gor, where she is sold into slavery. The story will reveal her experiences on Gor as she undergoes her branding and training as a slave, as well as her resistance, eventual acceptance of and final flourishing in her new state.

Project Rating

The GOR Magazine will be very much an adults-only title. It will contain not only extremely graphic violence, but slavery, bondage and erotica, not to mention oppression, starvation, suffering and death. Gor is a barbaric world, and the people in it are products of their environment. Their culture, however, is complex, flourishing and vibrant; we cannot hypocritically apply to it those artificial standards that we are able cling to in the armchair comfort of our technologically advanced, relatively stagnant one.

SWEET TREATS

A 128-Page Full Color Dessert Recipe Cookbook
Researched, Written & Illustrated by
Margaret Carspecken

**Let Marsha Redfox take
you on a delightful culinary tour around
the world, dressed in ethnic costume!**

Dozens and dozens of vibrantly rendered watercolor recipe illustrations, many of which the originals have sold at auction for hundreds of dollars, make this an excellent collector's book.

Available in late 1997 from Vision Books

CPSIA information can be obtained
at www.ICGtesting.com
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